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ABSTRACT

The curriculum guide details a unified sequential art program for grades 7-12 and clearly outlines specific objectives and descriptions of concepts and experiences. The objectives are designed to accommodate sequential learning and are derived from the goals and philosophy of the program. The format describes appropriate objectives and concepts for each grade level in a systematic order based on three aspects of art learning: (1) drawings, which encompass recording, investigating, communicating, evaluating, and articulating aspects of making images; (2) compositions, which focus on the ways images are put together to create meaning; and (3) encounters, which involve sources, transformations, and impact of images. Concepts, or units of knowledge and understanding, and study approaches, or means by which objectives can be reached, are described for each objective. The first section of the program contains scope and sequence charts of objectives for each grade level separated into the three aspects of art learning. The charts show the sequential, developmental nature of learning in these three aspects from grade to grade and illustrate the relationships among the areas for each level. The next section of the program contains the objectives and concepts for each grade level which are designed to be a basic year program for each level. Four appendixes include developmental characteristics of students, special students, evaluation, and art criticism. (TRS)

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ART 10
ART 20
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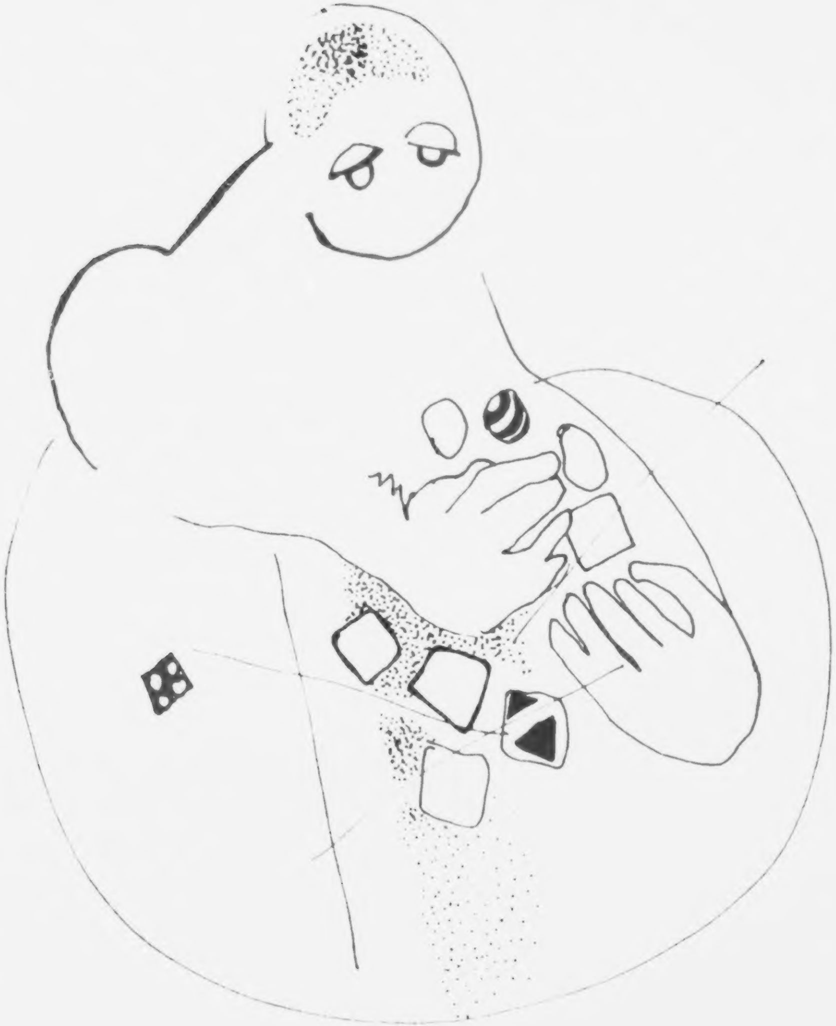
Curriculum Guide 1986



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Philosophy

Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. It requires an understanding of how others interpret the visual messages which are products of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with having individuals think and behave as artists. For the purposes of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

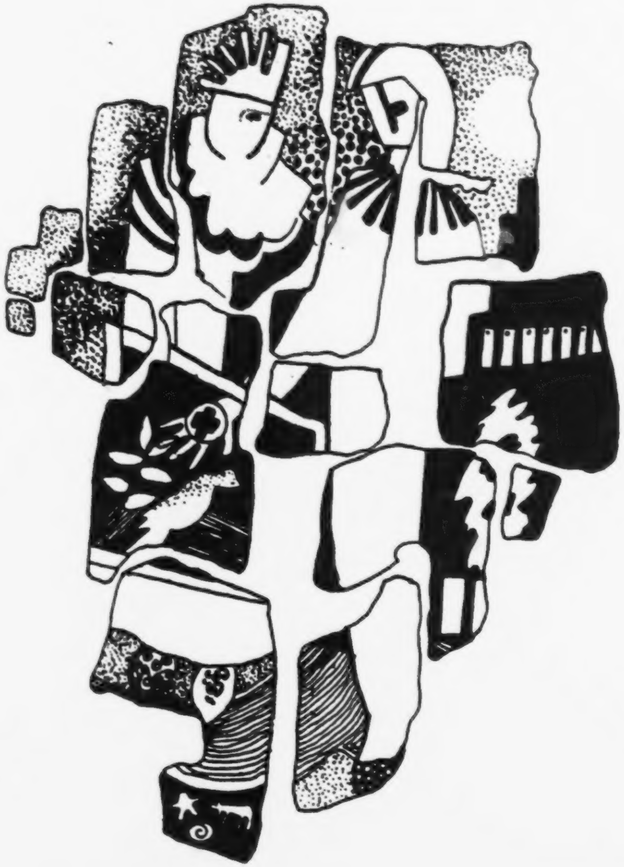
Art education is concerned with pointing out the values that surround the creation and cherishing of art forms. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with ways in which people express their feelings in visual forms. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with making and defending qualitative judgments about art works. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

Art 10, 20, 30

Goals



From the general philosophy statement, a series of goals have been drawn. They are set in three categories and provide the framework for the Alberta art program in grades seven through twelve.

Drawings

1. Students will acquire a repertoire of approaches to recording visual information.
2. Students will develop the ability to investigate visual relationships in their recorded images and in the environment.
3. Students will express technical competencies and individual insights.
4. Students will apply visual, analytical and critical skills and develop control and competency.

Compositions

1. Students will develop competence with the components of images: media, techniques, and design elements.
2. Students will analyze the relationships among components of images.
3. Students will express meaning through control of visual relationships.

Encounters

1. Students will investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.
2. Students will understand that the role and form of art differs through time and across cultures.
3. Students will understand that art reflects and affects cultural character.

ART STUDIES

To complement the Art 10-20-30 courses in high school art, the Art Studies 11-21-31 series of courses has been developed. Art Studies is one half of the two-stream high school art program. It examines the role art plays in people's lives, how it comes into being, and how people respond to it. This series of courses is designed to expand the opportunities for study in art in the high schools. It is intended to help provide needed accessibility, relevance and flexibility to the broad range of art teaching situations in Alberta.

Art Studies is a sequence of experiences intended to provide an opportunity for all students to gain knowledge in the discipline of art, with an emphasis on the student as perceptive critic, consumer and historian.

It is recognized that all students at the high school level do not wish to make art, but all should have an opportunity to become knowledgeable about art. Not everyone needs to make art as not everyone needs to write novels or poems; yet as they enjoy reading, so they can enjoy art. As a need can be seen for informed members of society to be able to comprehend and appreciate written information, so a case can be made for a need to understand images.

The courses in the Art Studies program enable students to enter the culture at a greater level of understanding of what the creation of art involves--with critical skills, and an appreciation of the role of art and artists in historical and contemporary society. The three consecutive levels of Art Studies are designed to take the student from consideration of his own experiences with art, through an historical analysis of art forms, to a more global investigation of art in the emerging culture.

Goals, objectives and course materials for Art 11, 21, and 31 are contained in the Art Studies Curriculum Guide.

Overview

THE SECONDARY ART PROGRAM 7-12 is a unified sequential course which focuses on three major components of visual learning:

Drawings or delineations
- all the ways we record visual information and discoveries

Compositions or structures
- all the ways images are put together to create meaning

Encounters with art
- where we meet and how we respond to visual imagery.

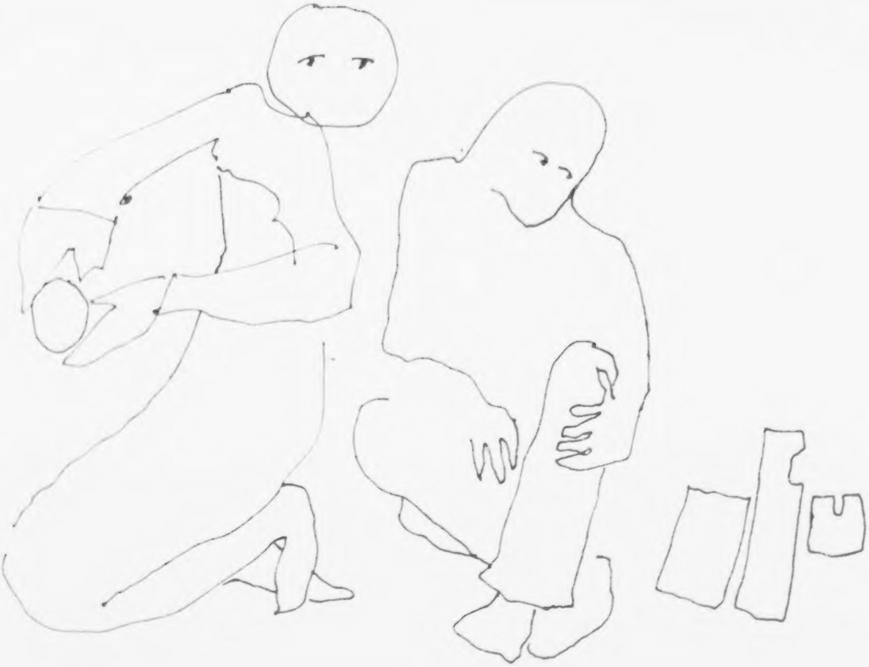
Since each of these divisions requires specific strategies to convey meaning, the course for grades 7-12 emphasizes these skills. The three divisions are present throughout the entire sequence of Art 7, 8, 9, 10, 20 and 30 and form the basis for the organization of objectives and concepts for each grade level.

More specifically, **Drawings** encompasses the recording, investigating, communicating, evaluating and articulating aspects of making images. **Compositions** deals with the organizations, components and relationships involved in the creation of images. **Encounters** involves looking at images and artifacts: the sources of images (finding ideas for making art), transformations through time (learning about the art of other times and changing imagery), and the impact of images (learning to understand and appreciate the purposes and effects of art). Each of these aspects of **Drawings, Compositions,** and **Encounters** can be seen to correspond to a program goal, and each has specific objectives associated with it for each grade level.

The first section of the program contains the **Scope and Sequence** charts of objectives for each grade separated into **Drawings, Compositions** and **Encounters** sections. These charts show the sequential, developmental nature of learning in these three areas from grade to grade and illustrate the relationships between the sections for each grade level.

The next section of the program contains the objectives and concepts for each grade level. Objectives and concepts need not be approached separately or sequentially as presented within a grade. Rather, they should be ordered and grouped according to the individual teaching situation. The objectives and concepts presented are designed to be a basic program at each grade level. All concepts should be touched upon in a year's program; however, the extent to which any concept is combined, extended or summarized is a teacher decision. It is important to stress that teachers should integrate and balance all three approaches - **Drawings, Compositions** and **Encounters** - in their program.

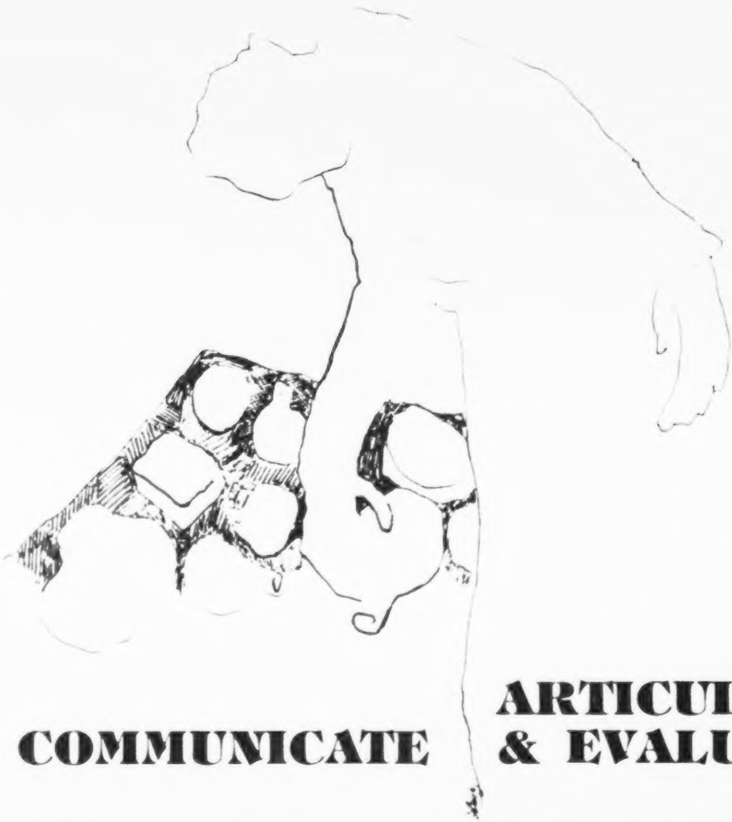
Since a large component of an art program involves **media** through which we make thought visible in images, it should be noted that this program leaves the choices of media and the associated techniques as electives for the teacher. It is expected that teachers will use media of their choice but students should have opportunities to work in both two and three dimensions at each level of the program.



Scope and Sequence

drawings

DRAWING IS A VISUAL SEARCH FOR MEANING. USING A VARIETY OF MATERIALS AND TECHNIQUES, DRAWING IS AN INDIVIDUAL EXPRESSIVE RESPONSE TO SOME SPECIFIC EXPERIENCE. SUCH EXPERIENCE MAY COME FROM THE INDIVIDUAL OR THE GROUP OR MAY RESULT FROM A PROBLEM TO BE SOLVED OR FROM DIRECT INQUIRY.



RECORD

Students will acquire a repertoire of approaches to record visual information.

INVESTIGATE

Students will develop the ability to investigate visual relationships in the environment and in their recorded images.

COMMUNICATE

Students will express personal visual competencies and insights.

ARTICULATE & EVALUATE

Students will apply visual, analytical and critical skills and develop control and competency.

Scope and Sequence

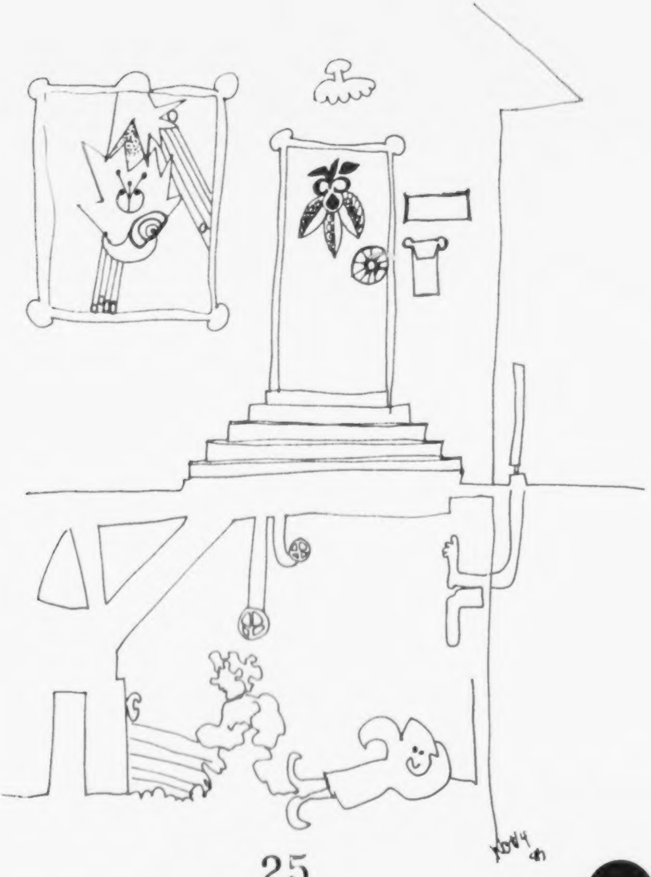
Drawings

	7	8	9
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Record	record single images and simple units.	examine and simplify basic shapes and spaces.	record objects alone and in compositions.
Investigate	select and identify line, value and texture in the natural and made-made environment for image-making.	employ space, proportion and relationships for image-making.	employ and arrange elements and principles to make compositions.
Communicate	use expressiveness in their use of elements in the making of images.	use expressiveness in their use of elements in the making of images.	use expressiveness in their use of elements in the making of images.
Articulate and Evaluate	learn to use the basic vocabulary of art criticism in description of their work.	use the vocabulary of art criticism to develop a positive analysis of their work.	use the techniques of art criticism for analysis and comparison of art works.

Scope and Sequence

Drawings

	10	20	30
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Record	combine description, expression, and cognition in the drawing process.	draw for confidence and consolidation of head to hand skills.	achieve personal style.
Investigate	develop and refine drawing skills and styles.	develop and refine drawing skills and styles.	develop and refine drawing skills and styles.
Communicate	investigate varieties of expression in making images.	explore a personal selection of expressions.	exhibit a personal style through in-depth studies.
Articulate and Evaluate	use the vocabulary and techniques of art criticism to analyze their own works.	use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others.	use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists.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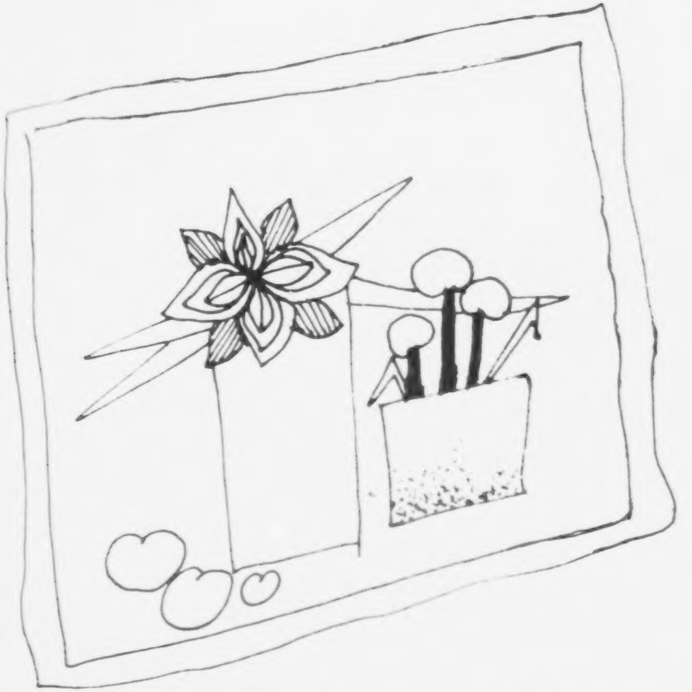
Scope and Sequence

compositions



COMPOSITION IS A SEARCH FOR A UNIFIED VISUAL STATEMENT. IT ARTICULATES MEANING THROUGH CONTROL OF ELEMENTS AND THEIR RELATIONSHIPS. THE STUDENT ORGANIZES VISUAL MATERIAL TO GENERATE THOUGHT AND TO MAKE THOUGHT VISIBLE.

COMPONENTS

Students will become familiar with the components of images: media, techniques, and design elements.

RELATIONSHIPS

Students will analyze the relationships among components of images.

ORGANIZATIONS

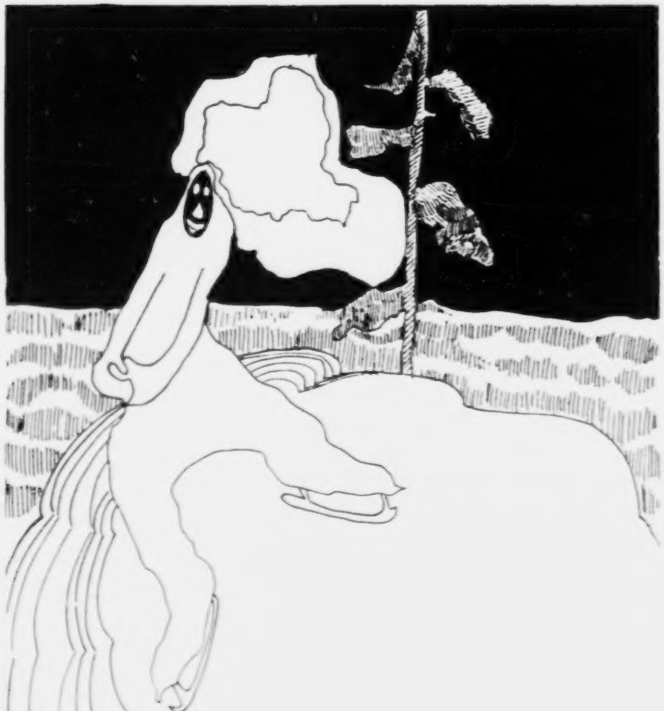
Students will express meaning through control of visual relationships.

	7	8	9
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Components	experiment with color effects on compositions. experiment with techniques and media within complete compositions.	create compositions in both two and three dimensions. experiment with the transformation of space in compositions.	create compositions in both two and three dimensions. become familiar with the use of transparency and opacity in the creation of compositions. investigate the effects of controlling color, space and form in response to selected visual problems.
Relationships	learn to use the basic vocabulary of art criticism in description of their work.	investigate the use of pattern and emphasis in the creation of compositions. use the vocabulary of art criticism to develop a positive analysis of their work.	experiment with the principles of dominance, emphasis and concentration in the creation of compositions. use the techniques of art criticism for analysis and comparison of art works.
Organizations	explore the transformation of form in composition: progression, alteration, exaggeration.	experiment with value, light, atmosphere and color selection to reflect mood in composition.	investigate the effects of modifying color, space and form to change pictorial style.

Scope and Sequence

Compositions

	10	20	30
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Components	extend their knowledge of and familiarity with the elements and principles of design through practice in composing two and three dimensional images.	use non-traditional approaches to create compositions in both two and three dimensions.	use personal experiences as sources for image-making.
Relationships	solve teacher-directed problems of unity and emphasis in creating compositions. solve teacher-directed spatial problems of movement and direction in the creation of compositions. use the vocabulary of art criticism to develop and accept analyses of their own work.	solve teacher and student-developed problems by varying the dominance of design elements for specific visual effects. use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others.	develop and solve design problems. use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists.
Organizations	experiment with various representational formats. be conscious of the emotional impact that is caused and shaped by a work of art.	demonstrate control over various components of compositions.	develop a portfolio of works which will represent their personal style.



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Scope and Sequence

encounters

ART-MAKING ARTICULATES THOUGHT AND IMAGINATION. THROUGH IMAGES WE COMMUNICATE WITH ONE ANOTHER WITHIN OUR COMMUNITIES AND ACROSS TIME AND CULTURES. ENCOUNTERS WITH THE SOURCES, TRANSFORMATIONS AND IMPACT OF IMAGES ARE ESSENTIAL FOR UNDERSTANDING ART.

SOURCES OF IMAGES

Students will investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.

TRANSFORMATIONS THROUGH TIME

Students will understand that the role and form of art differs through time and across cultures.

IMPACT OF IMAGES

Students will understand that art reflects and affects cultural character.

32 A

32 B

	7 STUDENTS WILL:	8 STUDENTS WILL:	9 STUDENTS WILL:
Sources of Images	identify similarities and differences in expressions of selected cultural groups.	investigate form and structure of natural and man-made objects as sources of images.	consider the natural environment as a source of imagery through time and across cultures.
Transformations Through Time	recognize the significance of the visual symbols which identify the selected cultural groups.	compare varying interpretations of natural forms through time and across cultures.	identify thematic and stylistic variations of works as characteristics of certain artistic periods.
Impact of Images	search for contemporary evidence relating to themes studied.	consider the impact of man-made structures upon human activity in the modern world.	become aware of the importance society places upon various works of art.

32 c

33

Scope and Sequence

Encounters

	10	20	30
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Sources of Images	investigate the process of abstracting form from a source in order to create objects and images.	recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture.	research selected artists and periods to discover factors in the artists' environments that influence their personal visions.
Transformations Through Time	compare the image content of certain periods.	investigate the impact of technology on the intentions and productions of the artist.	analyze the factors that generate a work of art, or an artistic movement: the experiences of artists and the impact of the culture.
Impact of Images	become aware of the relationship between function and form in artistic productions.	acquire a repertoire of visual skills useful for the comprehension of different art forms.	question sources of images that are personally relevant or significant to them in contemporary culture.

The Guide

Introduction

This guide provides the teacher with the means to plan an art program that is clearly outlined with specific objectives and descriptions of concepts and experiences. The objectives are organized to accommodate sequential learning over the grades, and are derived from the goals and philosophy of the program.

The format of the guide is descriptive rather than prescriptive: it describes appropriate objectives and concepts for each grade level in a systematic order based on the three aspects of art learning - Drawings, Compositions and Encounters. Concepts, or units of knowledge and understanding, and Study Approaches, or means by which objectives can be reached, are described for each objective. Planning of units and lessons has not been prescribed; rather, the ordering and emphasis of material have been left to the individual teacher. The material is set out sequentially by grades to enable teachers to plan programs with definite, ordered objectives and content that is balanced in the three components of visual learning. The Senior High School Program of Studies describes the compulsory elements of this curriculum: it is expected that all objectives for each grade will be included in the overall term plan.

The guide assumes that teachers will plan a program for the whole year, develop lessons using sequential and related learning experiences, and use a variety of methods and strategies in teaching the lessons. This type of long-range planning, based on objectives, is of benefit to the entire art program. It provides clear justification of the purposes and needs of the art program within the total school program. It sets out goals and objectives to facilitate evaluation of programs and student progress. It allows teachers to explain the focus, approaches and evaluation methods of their programs to students, parents, fellow teachers and administrators.

Attitudes to Art

Art in the Schools

The attitudes of teachers, administrators, students and parents toward the role of art in education are fundamental influences on art education in the schools. These attitudes reflect those in society generally, but they also reflect the degree of awareness and knowledge people possess about art and art education. In order to encourage the support of parents, teachers should make an effort to inform their students' parents of the goals and activities of their art program. Parents, administrators and other teachers can be informed about the nature and value of art programs through well-organized, documented exhibits of student work.

Art and Culture

The attitudes of students are closely related to those of the adults in their lives, so teachers have the responsibility to exhibit open acceptance of a variety of art forms. All teachers should be aware of the wide variety of attitudes that exist toward different art forms and interpretations of the art of different cultures. The aim of this curriculum with regard to cultural diversity is to increase awareness and understanding of a wide range of purposes and concepts of art and to enable students to appreciate art's many forms. Particularly when treating

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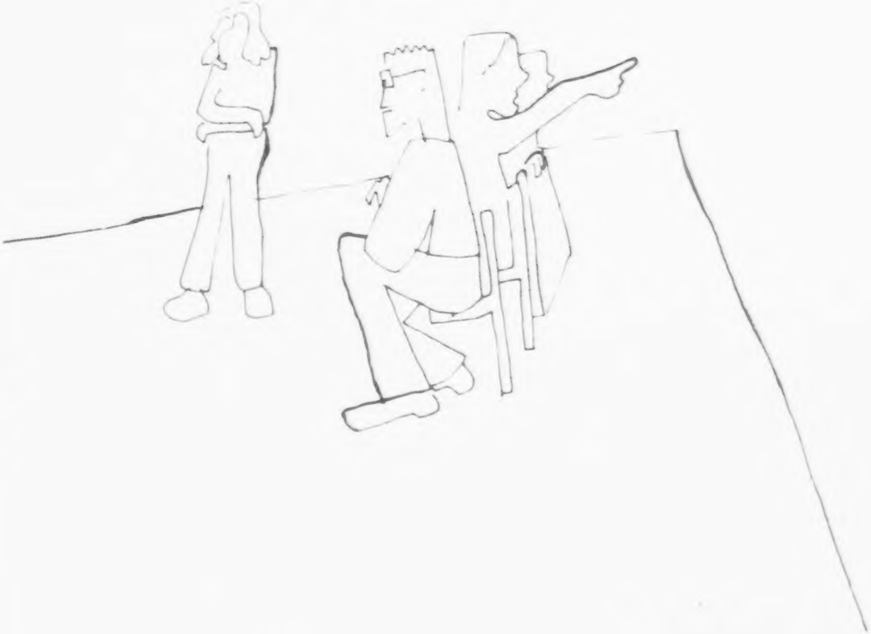


Art and Culture (cont...)

Encounters concepts and when discussing examples of art from other times and cultures, teachers must be cognizant of the fact that material that involves religious, political, social or cultural interpretations may be sensitive for some class members. Religious topics and matters of deep cultural significance should be treated fairly and respectfully. Ideas like "primitive", "legend", "myth", and "magic" are culture-specific and thus require that teachers recognize their sensitivity. Since art cannot be separated from groups of people, their beliefs or their values, it is important that a fair consideration be exemplified in the school setting.

The Role of Administrators

Teachers need to feel that the role of art in the education of students is seen as important and essential. Teachers need to feel that there is support for the extra effort required to implement a successful and relevant art program. Administrators should familiarize themselves with the curriculum guide and encourage teachers to follow it. They should ensure adequate financial support and facilitate the acquisition of necessary resources, materials and equipment. Adequate space and appropriate timetabling are also administrative responsibilities. Administrators can show support for the quality of the art program by demonstrating recognition and support of in-service as a necessary component of program implementation and professional development. Administrators can be assisted in these tasks by art supervisors and consultants in their school division who can be contacted for help in program planning, in-service and professional development.

Program Design

Organization

The format of the guide moves from general descriptive material to more specific outlines of concepts and study approaches. Information on evaluation procedures is provided at several levels.

The general goals of the curriculum as introduced previously are separated into Drawings, Compositions and Encounters, and the material presented for each grade level is presented in these three divisions:

1) Drawings encompasses the recording, investigating, communicating, articulating and evaluating aspects of making images.

2) Compositions deals with the components, relationships and organizations involved in the creation of images.

3) Encounters involves the way of looking at images and artifacts: finding ideas for making art (sources of images), learning about art made by others and changing images (transformations through time), and learning to understand and appreciate the purposes and effects of art (impact of images).

Each of these aspects of Drawings, Compositions and Encounters can be seen to correspond to a program goal, and each has specific objectives associated with it for each grade level.

Scope and Sequence

The first section of the guide contains the Scope and Sequence charts of objectives for each level from 7 to 12, separated into Drawings, Compositions and Encounters sections. These charts show the sequential, developmental nature of learning in the three areas and illustrate the relationships between the sections for each grade level.

Objective and Concept Pages

The next section of the guide contains Objectives pages and Concept pages, separated by grade level. For each grade, Drawings, Compositions and Encounters objectives each occupy a separate Objective page, followed by a number of Concept pages. The Objective pages list the concept statements derived from each objective as well as criteria that can be used to evaluate student progress with regard to that objective.

Concept pages follow each Objective page. Each of these contains:

Concept: - a statement of the knowledge which the student must acquire based on the objective stated at the top of each page;

Focus: - a description of the topics and themes with more specific ideas relating to the concept;

Study Approaches: - statements proposing the ways the concept can be taught or learned with suggested activities and topics for discussion;

....

PROGRAM DESIGN (cont...)

Evaluation Approaches: - a summary of methods that can be used to evaluate student learning. These are based on the objective stated at the top of the page and the methods, strategies and suggestions outlined in Focus and Study Approaches. Evaluation criteria listed on the Objective page can be applied through these methods. The criteria for progress, expected behaviors and evidence of learning, are thus outlined.

Resources: - a list of reference books, specific textbook references, suggested images (slides, reproductions, filmstrips, pictures), films and/or media sources compiled so as to contain appropriate material related to Concepts, Focus and Study Approaches.

Resources

The following learning resources have been authorized and are available through the School Book Branch of Alberta Education.

Basic Student Texts:

For the Drawings component -

Simmons, S. and M. Winer. Drawing, The Creative Process. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1971.

For the Compositions component -

Ocvirk, O., R. Bone, R. Stinson and P. Wigg. Art Fundamentals: Theory and Practice. Dubuque, Iowa: Wm. C. Brown, 1985.

For the Encounters component -

Richardson, J. Art: The Way It Is. Englewood Cliffs, N.J.: Prentice Hall, Inc., 1986.

Sightlines, a video laserdisc containing over 26,000 visuals, is completed and is available through Alberta School Book Branch.

Recommended Teacher Resources:

Bennett, B. and C.P. Hall. Discovering Canadian Art: Learning the Language. Scarborough, Ontario: Prentice Hall, Canada, Inc., 1984.

Elsen, A. Purposes of Art. Toronto: Holt, Rinehart and Winston, 1981.

Roukes, N. Art Synectics. Calgary: Juniro Arts Publications, 1982. (Now distributed by Fitzhenry and Whiteside for Davis Publications.)

Slides: Art 10 Slide Set, Art 20 Slide Set, Art 30 Slide Set. Available from Alberta School Book Branch.
Junior High Basic Slide Set - Packet "A"; Packet 7, Packet 8, Packet 9. Would be of interest also and are available from Alberta School Book Branch.

Supplementary Resources:

A supplementary curriculum publication entitled Art Senior High: Teacher Resource will be available to accompany the Curriculum. This resource will include the following titles:

- Sample Unit Plans
- Facilities, Equipment and materials
- Art Displays, Art Shows and Art Contests
- Careers in Art
- Glossary
- Resources
- Hazardous Art Materials and Occupational Safety

Available from the Alberta School Book Branch.

Using the Guide: Planning

One or more of the three basic divisions - Drawings, Compositions or Encounters - can be used as a starting point for developing art units and programs. It is important to stress that teachers should integrate and balance all three approaches in their programs. The concepts and objectives are ordered for ease of location and are not necessarily meant to be dealt with separately or in sequence. Concepts can be ordered separately or in groups, selected from one division, two or all three to develop lessons and units that reach across the three areas of Drawings, Compositions and Encounters.

The Encounters section particularly contains material that can provide examples and discussion topics as well as themes and idea sources for the other two divisions. Units of study for each grade should be designed to meet the objectives for that grade, and all objectives in the three divisions for each grade should be included in the plan for that grade. Whether the objectives are approached separately or in groups is left to the teacher's discretion, but some combinations will be necessary to construct a program that meets the time constraints of the senior high school timetable. Sample unit plans can be found in the Senior High Art Teacher Resource.

The choice of media through which the objectives will be met is left flexible, although some suggestions have been made in the Study Approaches sections of Concept pages. This has been done to allow teachers to accommodate their individual teaching situation, student needs and skills, facilities and preferences, as well as to emphasize the priority of visual learning strategies over technical skill development as a focus for program planning. It is anticipated that teachers will make decisions about media and techniques in a manner that enhances their own program priorities, meets the needs of students and allows them to work in both two and three dimensions at each level of the program.

Above all, the information provided here is intended to be content-rich, allowing teachers to use it as a source for yearly and daily planning. The lists of concepts and study approaches should be a starting point for the development of programs that are custom-designed for particular groups of students, facilities and teachers.

Preparing Your Program

The best approach to program development is a dynamic, comparative process in which you, the planner, move from the general to the particular and back to the general - between the macro-levels (the broad goals and objectives of your overall program) and the micro-levels (the fine details of single activities, effective methods, ideas, resources, and the individual teaching situations of the school). The steps in this reflexive process are as follows:

Step 1. Study the Existing Program

Study Objectives and Concept pages designated for the grade level you are planning. Highlight those that seem most readily compatible with your teaching situation. List those that correspond to aspects of your existing program. Finally list those that are receiving little or no attention in your program. This analysis provides a base of information about areas of success, overlap and neglect in your curriculum.

cont....

PREPARING YOUR PROGRAM (cont...)

Step 2. Design a New Plan

Look for areas in greatest need of development. For example, you may be neglecting the Encounters aspect of the program or perhaps the students need more opportunities to analyse and talk about their own art. Develop a list of Objectives and Concepts that need attention in your new plan. Devise a balance sheet that ensures that you are incorporating all three divisions - Drawings, Compositions and Encounters. Incorporate the tried-and-true features of your existing program under the Objectives and Concepts to which they correspond. You will probably be surprised to find that many of your existing approaches can be couched in the terms of this guide.

Step 3. Develop Themes

Freely generate as many ideas as you can, forming a list of themes for part of the program. Brainstorm to extend the list of possible themes. Refer to the concept sheets, particularly Focus and Study Approaches for help in finding new ideas, concepts, activities and discussion approaches. Develop a list of unit themes that have lots of potential for utilizing new and old ideas. Review the balance sheet from the previous step. Reconsider the goals and objectives of the program. Group objectives and concepts beside these new unit themes.

Step 4. Extend the Unit Outlines

For every unit theme, list big and small ideas, key issues, major concepts, minor facts, art problems, questions, possible student activities, resources, evaluation strategies, materials and readings. Select the unit themes that produce the fullest lists. Make them the key segments of your year plan.

Go back through this process until you have exhausted all your ideas. The Units that have been developed most completely will form the framework of the year plan for that grade. Make sure each objective has been included in at least one unit outline.

Plan the order of Units through the year. Try to develop a sequence that allows you to re-state, reinforce and build on previous concepts throughout the year.

Step 5. Break the Units into Lesson Sequences

Identify the main concepts, groups of concepts, key issues and activities that will form the content of lessons. Build in appropriate evaluation approaches that reflect the objectives of the unit and the standards or criteria you expect students to achieve.

Do any early planning necessary to ensure adequate supplies are available, special audio-visual resources are delivered and field trips are arranged.

Go back and fill in any more spaces in other units, comparing and overlapping concepts that can be reinforced across several units. (See the sample unit and lesson plans in Senior High Art Resource.)

cont....

PREPARING YOUR PROGRAM (cont...)

Note: Identifying Necessary Resources

An essential component of this program is the use of large art reproductions, slides or other visual materials. Suggestions are made throughout the guide for use and sources of these materials. The importance of these resources to the fulfillment of the goals of this program cannot be over-emphasized. Many can be borrowed, but it would be preferable to establish a permanent collection so they are readily accessible within each school.

Using the Guide: Teaching Strategies

Lesson Preparation

The guide is planned to include many varied approaches to teaching art. There is no one correct way to present an art program. Individual teachers and students will experience success with different approaches, methods and strategies. The more variety in the presentation of lessons, the more likely it becomes that senior high school students will respond positively to different aspects of the program and be motivated to learn. This guide assumes, however, that lessons will be planned completely and that attention will be paid to planning sequential and related lessons.

Attention should be given to the strong emphasis on the use of visual references and resources in each lesson, including Canadian, Alberta and local resources. Another emphasis is on the development of vocabulary, discussion and critical skills. Therefore, oral and written response to visuals should be incorporated into the art program. The importance of ongoing and complementary evaluation practices requires the inclusion of deliberate evaluation methods in the planned activities of each lesson and unit outlines. (See Appendix C - Evaluation). Other important components of the senior high school art experience include field trips and visiting experts, the exploration of the natural and constructed environment, and attention to the social and cultural milieu of the students, school and community. (See Appendix D - Art Criticism, also Glossary, and Resources Lists in Teacher Resource Guide.)

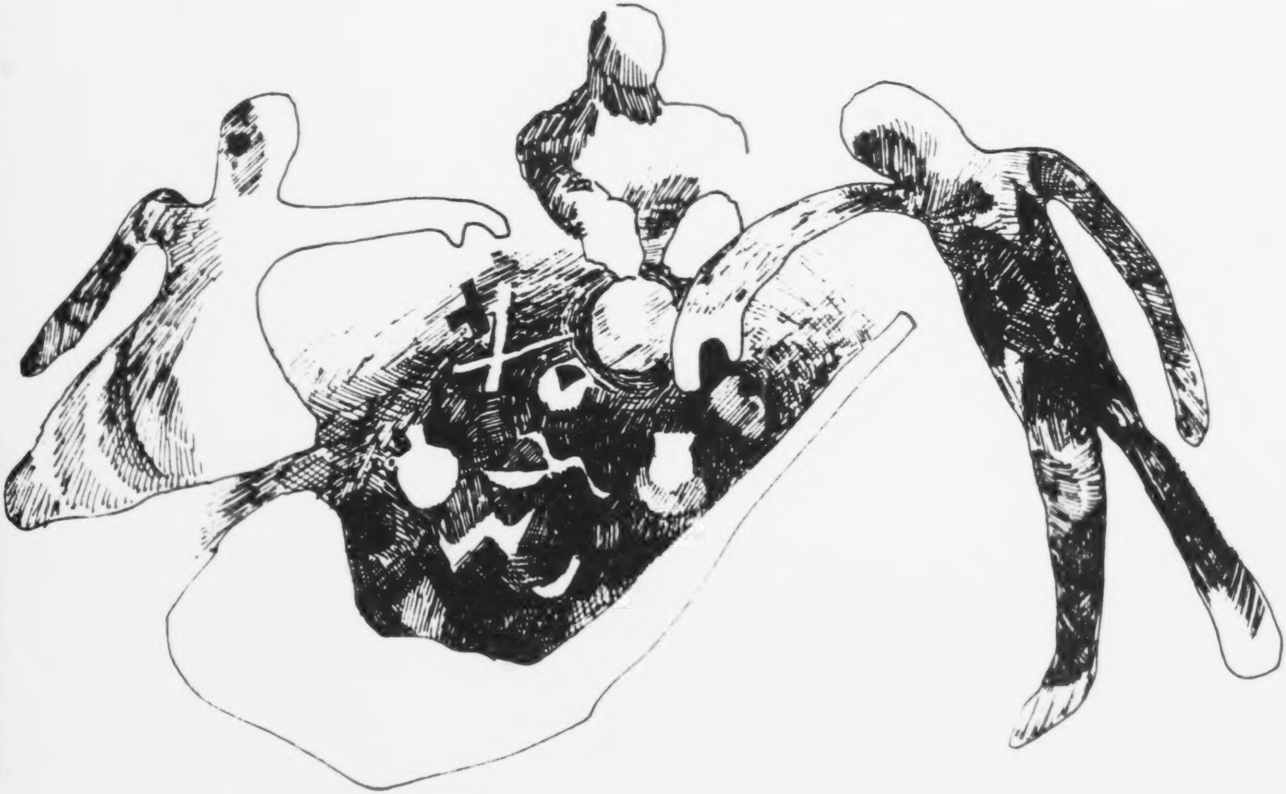
Special Students

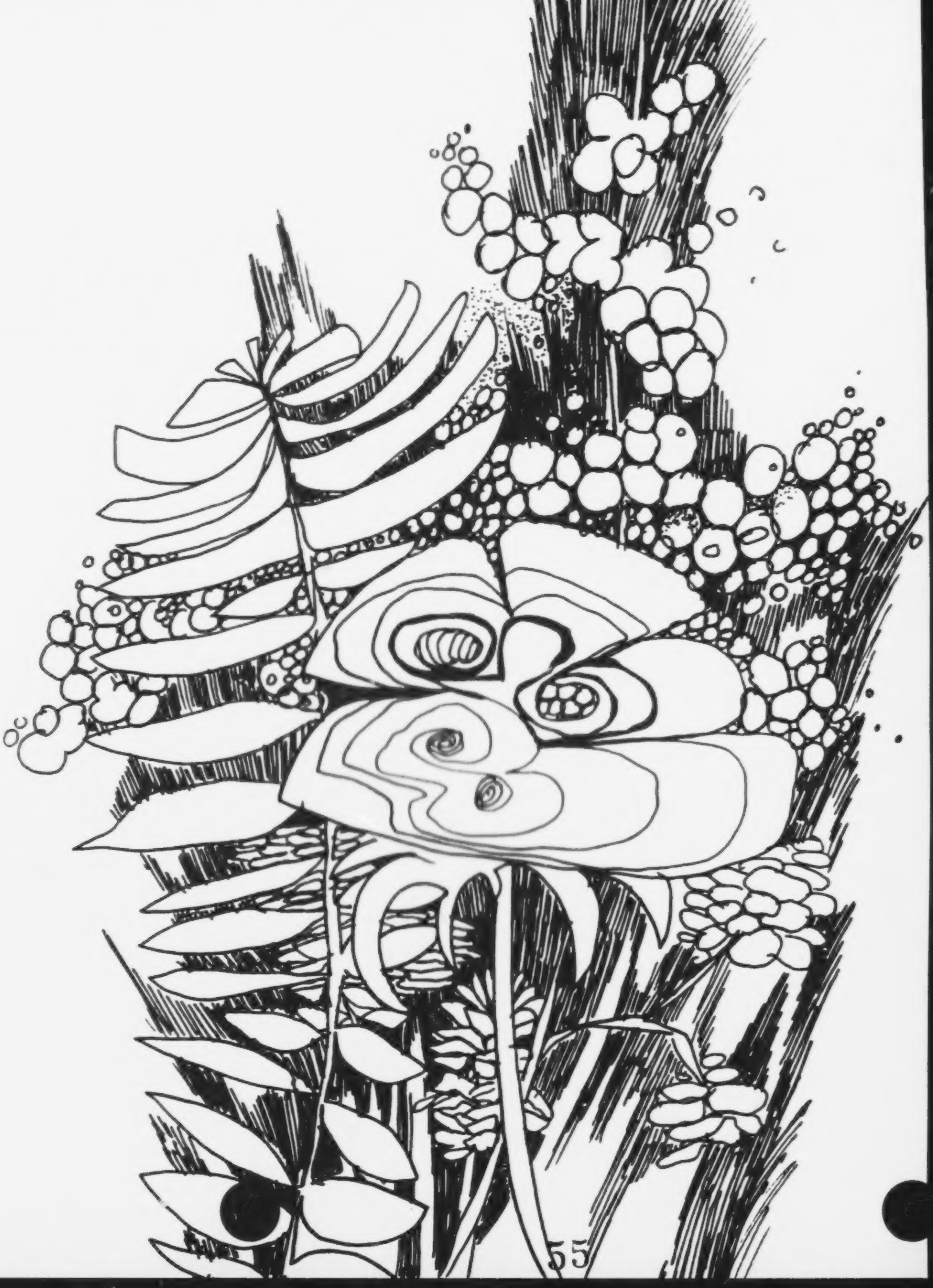
Teachers of senior high school art programs aim their planning to the needs of the average student. Not infrequently, plans must be adjusted in instances where students with special needs and abilities are encountered. Because the senior high art program is concept-based, the means by which those concepts are taught can be expanded or contracted to suit the recipients. Gifted students and those with learning problems can be accommodated with this curriculum by extending, augmenting or simplifying the tasks required. It should be possible, after an initial assessment of the student's individual capacities, to devise special learning activities that will allow students to achieve success in all three areas - Drawings, Compositions and Encounters.
(See Appendix B - Special Students)

Special Events

Whenever possible, special cultural events in the school and community should be reflected in the art program. Events such as historical displays, art shows, special museum exhibits, trade fairs and expositions, local holidays and celebrations can provide visual imagery, ideas, motivation and discussion themes for lessons that stem from Encounters objectives. They can also provide examples for discussions in association with specific concepts and general sessions of critical analysis of works of art and artifacts.

By utilizing events of current and direct interest to students, teachers can build real associations for students between the happenings in their own world and more universal ideas about art. The students can see that the themes, styles and purposes of art can arise from phenomena that they experience in their own lives. This recognition of the value of art in their own environment is necessary for the full understanding, interpretation and cherishing of art that form the goals of this curriculum.





ART 10

Objectives and Concepts

Objectives and Concepts
Art 10

Drawings

STUDENTS WILL:

Record

COMBINE DESCRIPTION, EXPRESSION AND COGNITION IN THE DRAWING PROCESS. p.15*

Concepts:

A. Subject matter and expressive intention can be depicted with a variety of notational marks. p.16

B. The expressive content of drawings is affected by the drawing media selected. p.17

Investigate

DEVELOP AND REFINE DRAWING SKILLS AND STYLES. p.19

Concepts:

A. A change in drawing techniques can express a different point of view about the same subject matter. p.20

B. Tactile qualities of surfaces can be rendered through controlled use of line. p.21

C. Linear perspective is a representational device that gives the illusion of three dimensional pictorial space. p.22

D. Natural forms can be used as sources of abstract images and designs. p.24

Compositions

STUDENTS WILL:

Components

EXTEND THEIR KNOWLEDGE OF AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES. p.32

Concepts:

A. Color and value concepts are important components of an artist's compositional skill. p.33

B. Positive and negative space are essential to the description of two and three dimensional forms. p.35

Relationships 1

SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS. p.37

Concepts:

A. Compositions use positioning and grouping of subjects for different meanings and emphasis. p.38

B. Unity is achieved by controlling the elements of a composition within the picture plane. p.40

Relationships 2

SOLVE TEACHER-DIRECTED SPATIAL PROBLEMS OF MOVEMENT AND DIRECTION IN THE CREATION OF COMPOSITIONS. p.42

Concept:

A. Movement, rhythm, and direction are used in recording humans and their activities. p.43

Encounters

STUDENTS WILL:

Sources of Images

INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES. p.55

Concepts:

A. Artists simplify, exaggerate, and re-arrange parts of objects in their depictions of images. p.56

B. Artists select from natural forms in order to develop decorative motifs. p.58

Transformations Through Time

COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS. p.60

Concepts:

A. Works of art contain themes and images which reflect various personal and social conditions. p.61

B. Technology has an effect on materials used in image-making. p.63

Impact of Images

BECOME AWARE OF THE RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS. p.65

Concepts:

A. Simplified form communicates the purpose and function of designed objects. p.66

B. The function of an art work can be emphasized by its decoration. p.68

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* refers to p[illegible]. in this guide.

Communicate

INVESTIGATE VARIETIES OF EXPRESSION IN MAKING IMAGES. p.26

Concepts:

A. Drawings can express the artist's concern for social conditions. p.27

B. A drawing can be a formal analytical description of an object. p.28

Articulate and Evaluate

USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE THEIR OWN WORKS. p.30

Concept:

A. Discussing the components of composition is part of learning to talk about art. p.31

Relationships 3

USE THE VOCABULARY OF ART CRITICISM TO DEVELOP AND ACCEPT ANALYSES OF THEIR OWN WORK. p.45

Concepts:

A. Describing and discussing media and techniques used in one's own works will develop vocabulary. p.46

B. Describing and discussing components of design are part of the process of analyzing one's own work. p.47

Organizations 1

EXPERIMENT WITH VARIOUS REPRESENTATIONAL FORMATS. p.48

Concept:

A. Various materials alter representational formats and processes used in achieving certain intended effects. p.49

Organizations 2

BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART. p.50

Concepts:

A. Image making is a personal experience created from ideas and fantasies. p.51

B. Mood is created by tools like atmospheric perspective. p.51

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OBJECTIVE STUDENTS WILL COMBINE DESCRIPTION, EXPRESSION AND COGNITION IN THE DRAWING PROCESS.

CONCEPTS

A. Subject matter and expressive intention can be depicted with a variety of notational marks.

B. The expressive content of drawings is affected by the drawing media selected.

EVALUATION CRITERIA

A. Students employ a repertoire of notational systems and select these according to the expressive intent of their work.

B. Students vary media applications in order to enhance the expressive content of their images.

rade: ART 10 **Division:** D NGS **Goal Title:** RECORD

Objective: STUDENTS WILL COMBINE DESCRIPTION, EXPRESSION AND COGNITION IN THE DRAWING PROCESS.

Concept: A. Subject matter and expressive intention can be depicted with a variety of notational marks.

Focus:

Developing a sense of individual control over selection and presentation of subject matter:

- Work with natural objects, figures, manmade objects.

Study Approaches:

- Apply tone variations in drawings - point and line variation, stippling, hatching and cross-hatching.
- Vary the subject matter with studies of still life, human form, skeletal forms, plant forms, found objects, handmade clay forms, egg forms, spheres, bottles.
- Use graduated tone scales in drawings of the above subjects.
- Encourage student arrangements of object/figures with high contrasting surface texture. Make use of exaggerated lighting techniques.
- Do short action gestural studies.
- Select an object and magnify a 2-inch-square area of it.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 37-42.
Ocvirk, O., et al., Art Fundamentals; pp. 41-44.
Bennett, B. and C. Hall, Discovering Canadian Art; p. 42 "Drawing", pp. 70-85 "You and Your Search for Meaning in Art".
Nicolaides, K., The Natural Way to Draw; contour, gesture, modelling; pp. 5-46.
Porter, T. and S. Goodman, Manual of Graphic Techniques; Vol. 2.

- Visuals

Laser Disc - 'Sightlines' - Alberta Art, Themes for Study and Motivation.
Degas - 'Dancer'.
Degas - 'Figure Study for Ballet Rehearsal'.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for subject matter rendered in a variety of notational techniques. Determine growth in skill and confidence in using these techniques through the term.

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL COMBINE DESCRIPTION, EXPRESSION AND COGNITION IN THE DRAWING PROCESS.

Concept: B. The expressive content of drawings is affected by the drawing media selected.

Focus:

Acquiring technical skills associated with various media:

- Emphasis on expressive quality of certain media: spontaneous vs. deliberate.

Study Approaches:

- Use dreams as sources of images.
- Experiment in combining collage techniques with drawing.
- Do contour drawings with wash, tone overlap, texture details, color details.
- Use rhythmic lines used to express drapery effects.
- Make studies of abstract line drawings.
- Recall past experiences and record them wth different tools and materials. Use written or verbal methods to compare the effects of the media and the expressive content achieved.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 16-52 - Basic techniques and materials.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 10-11, 42-43.
Roukes, N., Art Synectics.
Nicolaides, K., The Natural Way to Draw; ink and watercolor, pp. 48-71.
Rottger, E. and Klante, D., Creative Drawing: Point and Line.

- Visuals

Laser Disc - 'Sightlines' - Alberta Art.
Delacroix - 'Tiger Mauling a Wild Horse'.
Matisse - 'Plumed Hat'.
Berthe Morisot.

- Films

ACCESS - Art Category in Curriculum Index.
NFB categories - Canadian Pastel Drawings; Cartoons; Canadian Engravings; Etchings; Yarn Paintings.

cont....

[illegible]rade: ART 10 **Division:** D[illegible]NGS **Goal Title:** RECORD

Objective: STUDENTS WILL COMBINE DESCRIPTION, EXPRESSION AND COGNITION IN THE DRAWING PROCESS.

Concept: B. The expressive content of drawings is affected by the drawing media selected.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for works that show personal observations, feelings, mental images and experiences. Note the variety of media used to record these images as well as the spontaneous or deliberate uses of these media. Ask for written or verbal comments from the students as to the comparative effects of various media as related to image content.

OBJECTIVE STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

CONCEPTS	EVALUATION CRITERIA
A. A change in drawing techniques can express a different point of view about the same subject matter.	A. Students become aware of the influence of point of view on image content.
B. Tactile qualities of surfaces can be rendered through controlled use of line.	B. Students demonstrate the use of controlled line in the rendering of surface qualities, as well as in contour and outline drawings.
C. Linear perspective is a representational device that gives the illusion of three dimensional pictorial space.	C. Students utilize linear perspective and proportion to represent three dimensional space.
D. Natural forms can be used as sources of abstract images and designs.	D. Students begin to abstract form from natural sources, and use the abstracted form to create unified compositions.

rade: ART 10 **Division:** D NGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: A. A change in drawing techniques can express a different point of view about the same subject matter.

Focus:

Quality of line in drawing the human form and face:

- Effect of light from different points of view;
- Mood;
- Contour, construction, gesture and modelled drawing techniques.

Consider the above when drawing any other thematic selection.

Study Approaches:

Drawings done with the following effects:

- Slides of the human form projected on still-life arrangements.
- Strong lights projected onto still-life arrangements, collections of objects (boxes, bottles, simple geometric forms), human forms.
- Human form with light projected to highlight and shadow.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 5-15, 105-119, 85-89.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 80-81.
Roukes, N., Art Synectics.
Porter, T. and S. Goodman, Manual of Graphic Techniques; Vol. 2.
Collier, G., Form, Space and Vision.
Morris, J., 100 Years of Canadian Drawing.

- Visuals

Slides of drawings by various artists of same subject matter.
da Vinci - sketches.
Art works from Alberta Art Foundation, Alberta Culture
Examples of student work.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for drawings that show decided differences in points of view. Analyze drawings for aspects that demonstrate student awareness of the context of the session (e.g., exaggerated tonal work, combinations of multi-images, etc.). Discussions can confirm student understanding of the use of point of view.

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: B. Tactile qualities of surfaces can be rendered through controlled use of line.

Focus:

Control of the drawn line in images:

- Increasing technique repertoire;
- Developing visual perception of surface qualities.

Study Approaches:

Drawings using concepts such as surface tone, hatching, cross-hatching, stippling:

- Study the surface qualities of familiar objects.
- Collect collage materials and display different textures by arranging or mounting on a surface to form a composition.
- Photographs may be taken or drawings made of these texture compositions.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 49-51, 55-58, 72-74, 80-84, 106-111.
Bennett, B. and C. Hall, Discovering Canadian Art.
Collier, G., Form, Space and Vision.
Morris, J., 100 Years of Canadian Drawing.

- Visuals

Laser Disc - 'Sightlines' - Themes for Study and Motivation.
Degas - 'Figure Study for Ballet Rehearsal'.
Berthe Morisot.
Art works from Alberta Art Foundation, Alberta Culture.
Examples of student work.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for increasing control of the drawn line in images. Assess drawings for their correspondence to the actual surfaces of objects drawn. Through the term, watch for independent and continued use of a variety of notational systems to describe the surface quality of subjects.

rade: ART 10 **Divisiou:** D NGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: C. Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space.

Focus:

Concept of creating depth with line:

- Scale;
- Proportional relationships;
- Foreshortening.

Study Approaches:

- Figures - Proportion relationships. Students can apply da Vinci's descriptions as experimental introduction; sketches could include mass and skeletal techniques to structure figure.
- Land/City scapes - Linear perspective systems applied to available locale; change points of view in city scapes (ground up/sky down), use of simple systems to establish "eyeball" size comparisons.
- Foreshortening - Intensification of notational marks or tonal renderings to emphasize depth. Use of large glass plates and felt pens to record images in order to study perspective and foreshortening. Draw on plate glass "tracing" figure or composition.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 90-163.
Bennett, B. and C. Hall, Discovering Canadian Art.
Ocvirk, O., et al., Art Fundamentals; pp. 53, 60, 130.
Richardson, J.A., Art: The Way It Is.
Notebooks of artists e.g., da Vinci.

- Visuals

Laser Disc - 'Sightlines' - Themes: Earth and Earth Sciences.
Slides available.
Art works from Alberta Art Foundation, Alberta Culture.
Examples of student work.

- Films

NFB categories - Towns; Urban Planning.

cont....

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: C. Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space.

Evaluation Approaches:

Drawing portfolio, sketchbooks, information sheets. Look for developing application of the concepts of perspective and proportion. Assess drawings for appropriate use of concepts within context of assignments. Use sheets to get students to identify perceptual correctness of a variety of images. Discussions can indicate student grasp of difference between perceptual and aesthetic needs in image making.

rade: ART 10 **Division:** D NGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: D. Natural forms can be used as sources of abstract images and designs.

Focus:

Pattern development, repetition, magnification, "minification":

- Irregularly shaped objects;
- Groups of objects.

Study Approaches:

- Use natural form abstractions in fabric designs.
- Study symbols, motifs, and logos. Develop new ones from natural sources.
- Do a series of drawings of a particular object from realistic to abstract using the general mood of object as a guide e.g., lilies as elegant, grouped flowing ellipses; snail shells as mechanical, repeated spirals.

Resources:

- Texts

  Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 54-63, 250-251.
  Bennett, B. and C. Hall, Discovering Canadian Art.
  Richardson, J.A., Art: The Way It Is.
  Porter, T. and S. Goodman, Manual of Graphic Techniques, Vol. 2.
  Collier, G., Form, Space and Vision.

- Visuals

  Laser Disc - 'Sightlines' - World Art, Canadian Art.
  William Morris and Pre-Raphaelites.
  Seraphine de Senlis.
  Consumer products that demonstrate natural forms abstracted.
  Art works from Alberta Art Foundation, Alberta Culture.
  Examples of student work.

- Films

  NFB categories - Industrial Design; Graphic Arts.

cont....

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective:	STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.
Concept:	D. Natural forms can be used as sources of abstract images and designs.

Evaluation Approaches:

Drawing portfolio and sketchbooks. Look for experiments in abstraction, both within studio situation and independently. Look for records of student observations of natural forms that have been abstracted and formed into compositions of pattern or motifs. Look for consistency of form as related to initial source, and as found within final compositions.

OBJECTIVE STUDENTS WILL INVESTIGATE VARIETIES OF EXPRESSION IN MAKING IMAGES.

CONCEPTS

A. Drawings can express the artist's concern for social conditions.

B. A drawing can be a formal analytical description of an object.

EVALUATION CRITERIA

A. Students increase their understanding of the personal vision of artists and share personal views or statements through their image making.

B. Students begin to utilize drawing abilities to investigate subjects in an objective manner.

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL INVESTIGATE VARIETIES OF EXPRESSION IN MAKING IMAGES.

Concept: A. Drawings can express the artist's concern for social conditions.

Focus:

Expressing an opinion or value through drawing:

- Political satirists such as: Daumier, Courbet, Hogarth, Bierman, Aislin;
- Film animators.

Study Approaches:

- Express a variety of emotions through drawing of the same object: joy, despair, anger, etc. Apply variety notational techniques.
- Develop a finished drawing that expresses a political event from a personal point of view. Could be a school concern, local or world concern. May invite students to structure own "dramatic" stage setting with characters to provide model. Submissions may be made to school newspaper.
- Discuss the techniques of exaggeration and elimination as used in caricatures and political cartoons. Select a reading rich with character description (e.g., Dickens) and have students draw a caricature from this reading.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 8-11.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 12-13, 86-90.
Roukes, N. Art Synectics.
Morris, J., 100 Years of Canadian Drawings.

- Visuals

Political satirists: Daumier, Courbet, Hogarth, Bierman, Aislin.
Local newspaper selections.

- Films

NFB categories - Animated Films (drawing on film).

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for concerns of students recorded visually. Within studio sessions look for willingness to examine political, social or value ideas, and to experiment with a variety of ways of representing their own opinions. Investigate, by private or group discussion, the reaction of viewers and the intentions of the artist. Look for serious application of notation systems already experienced.

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL INVESTIGATE VARIETIES OF EXPRESSION IN MAKING IMAGES.

Concept: B. A drawing can be a formal, analytical description of an object.

Focus:

Precision and control of visual information:

- Developing expertise with particular medium;
- Developing expertise with drawing style.

Study Approaches:

- Do detailed studies from selections of architectural sources. The series of drawings may display line studies of structure, applied notations (and color) to indicate tones and textures. Aim for fully worked drawings to display details.
- Drawing subjects of personal interest e.g., cars, horses, sports equipment. B/W photographs of the subjects taken by the students may be used as sources.
- Make drawing studies of objects using orthographic techniques.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 63-119.
Bennett, B. and C. Hall, Discovering Canadian Art.
Ocvirk, O., et al., Art Fundamentals; p. 48.
Collier, G., Form, Space and Vision.
Morris, J., 100 Years of Canadian Drawings.

- Visuals

D. Foo Fat - 'Cauliflower'.
J. Hall - (paintings).
O'Keefe - 'Banana Flower'.
Delacroix - 'Tiger Mauling Wild Horse'.
Rembrandt - 'Night Watch'.
Constable - 'Wivenhoe Park, Essex'.
Art works from Alberta Art Foundation, Alberta Culture.
Examples of student work.

- Films

NFB categories - Bateman, Robert; Canadian Pastel Drawings.

cont....

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL INVESTIGATE VARIETIES OF EXPRESSION IN MAKING IMAGES.

Concept: B. A drawing can be a formal, analytical description of an object.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for drawings that demonstrate a desire to impart specific, verifiable information about a subject. Assess drawings for precision of line, and competencies with selected media. Acquire student analysis of correspondence with source.

OBJECTIVE STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE THEIR OWN WORKS.

CONCEPTS

A. Discussing the components of composition is part of learning to talk about art.

EVALUATION CRITERION

A. Students use vocabulary regarding the components of composition accurately in both oral and written discussion. Basic techniques of art criticism are practiced by the students.

Grade: ART 10 **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE THEIR OWN WORKS.

Concept: A. Discussing the components of compositions is part of learning to talk about art.

Focus:

Subject matter, dominant principles and elements, medium and technique, point of view:

- Students' own work;
- Other artists' works.

Study Approaches:

- Have students do written analyses about their own work using correct vocabulary and identify examples of concepts in their work.
- Discuss the use of principles and elements as works are in progress - teacher/student or student/student.
- Relevant vocabulary and concept identification could be encouraged.
- Refer further to Appendix (Art Criticism - especially description and interpretation).

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 36-53, 18-35.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 18-69.
Richardson, J.A., Art: The Way It Is.

- Visuals

Students' own works.
Other selected works where appropriate.

Evaluation Approaches:

Discussion, notebooks, sketchbooks, quizzes. Through discussion, listen for an increasing and appropriately used vocabulary of design elements, and principles, as well as other concepts studied by students. Acquire written statements from students about their own works emphasizing particularly the descriptive and analytic functions of art criticism. Test vocabulary and media-techniques through short answer quizzes.

OBJECTIVE STUDENTS WILL EXTEND THEIR KNOWLEDGE OF AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES.

CONCEPTS

A. Color and value concepts are important components of an artist's compositional skill.

B. Positive and negative space are essential to the description of two and three dimensional forms.

EVALUATION CRITERIA

A. Students control color and value in order to create the illusion of form within shapes, or to enhance sculptural form.

B. Students can identify positive and negative space as used intentionally within their own and others' compositions.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL EXTEND THEIR KNOWLEDGE AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES.

Concept: A. Color and value concepts are important components of an artist's compositional skill.

Focus:

Control of color use and value changes:

- Controlling color and value changes within shapes creates the illusion of form;
- The use of color or color contrast creates the illusion of space;
- Regular or irregular repetitions of color or value create movement, rhythm and pattern;
- The arrangement of light and dark without regard to color in compositions - Chiaroscuro;
- Emotions, feelings and moods can be evoked by the manipulation of color and value.

Study Approaches:

- Use relief, simple stencil or silkscreening techniques to create movement, rhythm, and pattern by controlling repetition of color and/or color value shapes.
- Use a wide variety of music to evoke emotion, feeling and mood with spontaneous paintings.
- Create collages that express cool or warm feelings by the selection of color or color value.

cont...

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; Ch. 6 and 8.
Collier, G., Form, Space and Vision.
Feldman, E., Varieties of Visual Experience.
Malins, F., Understanding Painting: The Elements of Composition.
Tritten, G., Teaching Color and Form in Secondary School Art.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
M. Cassatt - 'The Letter'.
van Gogh - 'The Sunflowers'.
Rodin - 'Burghers of Calais'.
Matisse - 'The Dance'.
Rembrandt - 'Night Watch'.
Duchamp - 'Nude Descending a Staircase'.
Group of Seven
Mondrian - 'Composition - White, Black and Red'.

- Films

NFB categories - Yarn Paintings; Quebecois Sculptures; Paintings.

co...

[illegible]rade: ART 10 **Division:** C[illegible]SITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL EXTEND THEIR KNOWLEDGE AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES.

Concept: A. Color and value concepts are important components of an artist's compositional skill.

STUDY APPROACHES: (cont'd)

- Investigate and discuss the painting techniques of pointillism - do a composition using this technique.
- Sketch round or curved objects using controlled color and/or value techniques to create the illusion of forms.
- Balance warm and cool colors in stained glass designs.
- Investigate and discuss the use of chiaroscuro in well-known works of art.

Evaluation Approaches:

Portfolio and sketchbook. Look for the ability to create the illusion of form within a shape by successfully controlling color and value. Look for controlled use of color and value for space, movement, rhythm and pattern. Look for choice of color to test for knowledge of basic color theory.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL EXTEND THEIR KNOWLEDGE AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES.

Concept: B. Positive and negative space are essential to the description of two and three dimensional forms.

Focus:

- Developing the student's ability to differentiate negative from positive space.
- Create optical illusions with positive and negative space.
- Use negative space as an integral part of the composition.

Study Approaches:

- Create negative and positive paper cut designs.
- Use student developed high contrast photographs to explore positive and negative shapes.
  - of shapes and forms found in nature;
  - of shapes and forms that are man-made.
- Draw or paint only the areas around a figure or object or groups of figures or objects.
- Explore subtractive sculpture in plaster, wood or clay.
- Produce an 'impossible' scene with positive and negative space with drawing media or paint (i.e., optical illusions as in Escher's sketches).
- Incorporate positive and negative spaces in jewelry design.
- Use positive and negative spaces in weavings.

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; Ch. 9.
Collier, G., Form, Space and Vision.
Malins, F., Understanding Painting: The Elements of Composition.

- Visuals

Laser Disc - 'Sightlines' - Themes for Study and Motivation.
L. Nevelson - 'Sky Cathedral'.
Escher (drawings).
'Bayeux tapestry detail'.
Moore - 'Reclining Figure'.
Rodin - 'Burghers of Calais'.
Vasarely.
Seurat - 'La Parade (Side Show)'.

- Films

Companies that produce art films - sculpture categories (see Henry Moore).
NFB categories - Canadian Sculptures; Yarn Paintings; Paintings.

cont....

rade: ART 10 **Division:** C ITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL EXTEND THEIR KNOWLEDGE AND FAMILIARITY WITH THE ELEMENTS AND PRINCIPLES OF DESIGN THROUGH PRACTICE IN COMPOSING TWO AND THREE DIMENSIONAL IMAGES.

Concept: B. Positive and negative space are essential to the description of two and three dimensional forms.

Evaluation Approaches:

Portfolio. Look for controlled use of positive and negative space in 3-D compositions. Look for recognition of negative spaces surrounding the positive shapes of subjects and figures in drawings. Evaluate for improvement throughout the term.

OBJECTIVE STUDENTS WILL SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS.

CONCEPTS

A. Compositions use positioning and grouping of subjects for different meanings and emphasis.

B. Unity is achieved by controlling the elements of a composition within the picture plane.

EVALUATION CRITERIA

A. Students select and arrange visual compositions for specific purposes.

B. Students begin to understand the concept of unity and attempt to control specified elements in their works in order to achieve unity.

rade: ART 10 **Division:** C SITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS.

Concept: A. Compositions use positioning and grouping of subjects for different meanings and emphasis.

Focus:

The use of placement for emphasis:

- The 'golden section' rule of placement of subject matter by Euclid;
- Exceptions to the golden section that work and are pleasing;
- Geometric triangular formats of Madonna and Child compositions throughout history;
- Dissimilar forms which are unified by clustering;
- On varying the scale, size and distance.

Study Approaches:

- Discuss and observe differences in placement and emphasis between Western and Oriental cultures.
- Explore and discuss the meaning of the 'golden section'. Find and create exceptions that are pleasing.
- Explore emphasis and proportion with various 2D and 3D media and techniques.
- Paint, photograph or compose family themes using a triangular format.

cont....

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 7.
Elsen, A., Purpose of Art.
Collier, G., Form, Space and Vision.
Gatto, J., A. Porter, and J. Selleck, Exploring Visual Design.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Laser Disc - 'Sightlines' - World Art.
Classical Greek sculptures.
The Parthenon
Rosa Bonheur - 'The Horse Fair'.
Medieval & Renaissance architecture and paintings.
LeCorbusier - Modern French architecture; 'Ronchamp: Ste. Marie-du-Haut'.
Piero della Francesca - 'Flagellation of Christ'.
Giotto - 'Ognissanti Madonna'.
Rodin - 'Burghers of Calais'.
Rembrandt - 'Night Watch'.
Lippi - 'Madonna and Child Enthroned'.

Evaluation Approaches:

Portfolio. Look for increasing effective use of emphasis and proportion in compositions. Evaluate for improvement throughout the term.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS.

Concept: A. Compositions use positioning and grouping of subjects for different meanings and emphasis.

STUDY APPROACHES: (cont'd)

- Superimpose various points of view of a subject in one composition to imply a movement of the viewer as well as the figure.

rade: ART 10 **Division:** C SITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS.

Concept: B. Unity is achieved by controlling the elements of a composition within the picture plane.

Focus:

- Creating unity within a composition using: dominance, subordination, repetition, color, and surface quality.

Study Approaches:

- Study architectural styles for unity through repetition of form.
- Observe repetitious shape and form in nature.
- Create stencil and silkscreen designs utilizing repetitive shapes or motifs.
- Create relief designs utilizing repetitive shapes or motifs on fabric and paper.
- Use mobiles to emphasize repetitive shapes with various sizes.
- Explore mosaic compositions.
- Explore unity in painting through monochromatic and analogous color schemes.
- Attend to unity in ceramic art through manipulation of surface qualities on thrown pots.

cont....

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; pp. 19, 25-27, 77.
Malins, F., Understanding Painting: The Elements of Composition.
Gatto, J., et al., Exploring Visual Design.
Feldman, E., Varieties of Visual Expression.

- Visuals

Laser Disc - 'Sightlines'.
Rembrandt - 'Night Watch'.
P. Mondrian - selected paintings, 'Composition - White, Black & Red'.
M. Safdi - 'Habitat 67'.
P. Cezanne - selected painting for unity through color, 'Card Players'.
V. van Gogh - selected paintings for unity through texture 'Sunflowers'.
A. Colville - selected paintings for unity through dominance.
E. Carr - selected paintings for unity through color.
A. Warhol - 'M. Monroe' & 'Campbell Soup Cans'.
A. Calder - mobiles 'Black Widow'.
S. Delaunay - selected paintings for unity through rhythm.

cont....

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED PROBLEMS OF UNITY AND EMPHASIS IN CREATING COMPOSITIONS.

Concept: B. Unity is achieved by controlling the elements of a composition within the picture plane.

STUDY APPROACHES: (cont'd)

- Develop unity in photographic prints through the use of dominance and subordination in the selection, location and size of subject matter.
- Use drawing media to explore quality of line and rules of linear perspective to achieve unity.

RESOURCES: (cont'd)

- Films

  NFB categories - Animated Films; Folk Art; Canadian Painting; Canadian Sculpture; Canadian Pottery.

Evaluation Approaches:

Portfolio. Look for a variety of controlled elements within the compositions to achieve unity. Critiques and Discussions: Listen for recognition of elements used to create unity in student's works and selected works of others.

OBJECTIVE STUDENTS WILL SOLVE TEACHER-DIRECTED SPATIAL PROBLEMS OF MOVEMENT AND DIRECTION IN THE CREATION OF COMPOSITIONS.

CONCEPTS	EVALUATION CRITERION
A. Movement, rhythm, and direction are used in recording humans and their activities.	A. Students can identify visual examples of these concepts. Depictions of human beings will contain these principles as specified in problems set.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED SPATIAL PROBLEMS OF MOVEMENT AND DIRECTION IN THE CREATION OF COMPOSITIONS.

Concept: A. Movement, rhythm and direction are used in recording humans and their activities.

Focus:

Actual as well as implied movement:

- Presenting a continuous event in time of a human figure in action;
- Superimposing various points of view of a figure in one composition to imply a movement of the viewer as well as the figure;
- Presenting various motions of a figure in action simultaneously without once showing a complete human figure.

Study Approaches:

- Make continuous gesture drawings of figures in action.
- Develop multiple photographic exposures
  - leaving shutter open as the figure moves
  - layering several still negatives together to imply motion
  - using special multi-cut lens filters
  - using strobe lights and a motion camera.
- Use kinetic wire sculptures to depict movement, rhythm, and direction.

cont....

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 63-64, 68-69, 185.
Collier, G., Form, Space and Vision.
Gatto, J., et al., Exploring Visual Design.
Kaupelis, R., Experimental Drawing.

- Visuals

Laser Disc - 'Sightlines' - People and the Manufactured Environment.
U. Boccioni - 'Unique forms of continuity in 'Space'.
M. Duchamp - 'Nude Descending a Staircase'.
T. Eakins - photographs
W. de Kooning - 'Study for a Dance Recital'.
J. da Pontormo - 'Dancing Figures'.
Parthenon - West Facade
Cartoon art examples.

- Films

NFB categories - N. McLaren.
ACCESS - Art Category in Curriculum Index.

cont....

rade: ART 10 **Division:** C[illegible]SITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL SOLVE TEACHER-DIRECTED SPATIAL PROBLEMS OF MOVEMENT AND DIRECTION IN THE CREATION OF COMPOSITIONS.

Concept: A. Movement, rhythm and direction are used in recording humans and their activities.

STUDY APPROACHES: (cont'd)

- Repeat and overlap a single human image to imply movement in a certain direction in stencil designs on paper and fabric.
- Explore cartooning techniques to show figures in motion with direction.
- Paint several superimposed views of a figure in separate colors.
- Explore new discoveries in computer art.

Evaluation Approaches:

Portfolio. Assessment of the student's finished work: Look for creative arrangements controlling movement, rhythm and direction. Through discussion, establish student intention to incorporate these concepts in work. Test student's own definition of concept.

OBJECTIVE STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP AND ACCEPT ANALYSES OF THEIR OWN WORK.

CONCEPTS

A. Describing and discussing media and techniques used in one's own works will develop vocabulary.

B. Describing and discussing components of design are part of the process of analyzing one's own work.

EVALUATION CRITERIA

A. Students use terminology appropriately and accurately.

B. Students discuss and define components, as well as being able to identify their presence in the student's own work.

rade: ART 10 **Division:** C ITIONS **Goal Title:** RELATIONSHIPS 3

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP AND ACCEPT ANALYSES OF THEIR OWN WORK.

Concept: A. Describing and discussing media and techniques used in one's own works will develop vocabulary.

Focus:

The vocabulary of art-making:

- Identifying and describing materials used in the student's own works;
- Identifying and describing techniques used in the student's own works.

Study Approaches:

- Have students individually identify media and techniques of their own works in discussions/ written reports.
- Have students keep records regarding problems they experienced as they worked.
- Encourage numerous discussions between teacher and student.
- Discuss preferences for media and techniques in small groups.

Resources:

Descriptive terms and processes can be derived from classroom instruction. Terms may be also selected from resources and references listed in 'resource' sections. Glossaries of recommended texts.

Evaluation Approaches:

Discussion and notebooks. Look and listen for accurate use of terms in: journals, teacher-student interviews, and small and large group critiques and discussions. Gather written statements about their own works and how they came about. Evaluate for improvement throughout the term.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 3

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP AND ACCEPT ANALYSES OF THEIR OWN WORK.

Concept: B. Describing and discussing components of design are part of the process of analyzing one's own work.

Focus:

Increasing student knowledge and use of art vocabulary:

- Elements and principles of design.

Developing sense of artist as: creator (thinker), maker (technician), consumer (responder), and critic.

Study Approaches:

- Use small and large group discussions and critiques after completion of all student projects to extend knowledge and use of art vocabulary.
- Have students analyze a famous work of art (oral or a written report) for its design components.
- Give vocabulary quizzes.
- Have students accompany each composition with a written statement of the components of design attended to.

Resources:

Glossaries of texts used.
Descriptive terms and processes can be derived from classroom instruction.

- Visuals

Students' works.

Evaluation Approaches:

Discussion, notebooks, quizzes.
Small and large group discussions and critiques of student and professional works incorporate correct vocabulary and concepts.
Written and oral statements about student's own work shows the student approaching his own work from the different roles of the artist. Slide analysis tests.

OBJECTIVE STUDENTS WILL EXPERIMENT WITH VARIOUS REPRESENTATIONAL FORMATS.

CONCEPTS

A. Various materials alter representational formats and processes used in achieving certain intended effects.

EVALUATION CRITERION

A. Students begin to select media for a specific visual purpose and effect.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 1

Objective: STUDENTS WILL EXPERIMENT WITH VARIOUS REPRESENTATIONAL FORMATS.

Concept: A. Various materials alter representational formats and processes used in achieving certain intended effects.

Focus:

Using two and three dimensional media:

- Using one media to its full variety and potential;
- Using different media for the same subject matter.

Study Approaches:

- Explore the character of various media:
  - Drawing media: conte vs. charcoal vs. graphite;
  - Weaving - various thicknesses and textures of yarn and wool;
  - Film - high contrast vs. grainy films;
  - Printmaking - linocuts vs. woodcuts (grain and texture)
    - photo-silkscreen vs. lacquer based films;
  - Metals - casting metals vs. wire sculpture;
  - Paint - acrylic vs. watercolors
    - hard edge vs. transparent;
  - Clay - porcelain vs. stoneware;
  - Wood - soft vs. hard (workability and texture).
- Use two different media to create two compositions of the same subject matter.

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Chap. 10-11.
Specific media books.

- Visuals

Laser Disc - 'Sightlines' - Alberta Art

- Films

NFB categories - Animated and Experimental films; Canadian Pastel Drawings, Canadian Paintings, Engravings, Etchings, Carvings, Quebecois Sculptures, Art Metal Work, Handicrafts, North American Indian Sculptures.
ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Portfolio. Look for combinations of media and intended effects. Look for variety of media-studies in both two and three dimensional materials demonstrating basic skill and knowledge of material. Evaluate for use of material to express themes and achieve desired effects throughout term.

OBJECTIVE STUDENTS WILL BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART.

CONCEPTS

A. Image making is a personal experience created from ideas and fantasies.

B. Mood is created by tools like atmospheric perspective.

EVALUATION CRITERIA

A. Students begin to create images suggested by their own life experiences. They are willing to share personal views or statements through their image making.

B. Students develop a repertoire of methods with which to create atmospheric perspective in two dimensional works.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 2

Objective: STUDENTS WILL BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART.

Concept: A. Image making is a personal experience created from ideas and fantasies.

Focus:

Ideas of importance to students:

- On fantasies which are possible;
- On fantasies which are beyond reality.

Study Approaches:

- Explore 'automatic' techniques of drawing and painting.
- Discuss works of Dadaists and Surrealists.
- Discuss student's preferences for themes in small groups.
- Illustrate dreams and nightmares in 2D and 3D compositions.
- Student selected concerns or ideas as content for teacher-defined design problems.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 161-163, 238-258.
Richardson, J.A., Art: The Way It Is.
Roukes, N., Art Synectics.
Bennett, B. and C. Hall, Discovering Canadian Art.
Feldman, E., Varieties of Visual Experience.
Hughes, R., Shock of the New.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Laser Disc - 'Sightlines' - World Art.
M. Chagall.
P. Klee - 'Pastorale'.
G. deChirico.
J. Bosch.
Rousseau.
Surrealists - Tanguy
- Dali "Persistence of Memory".
Dadaists - Duchamp
- Ernst.

cont....

rade: ART 10 **Division:** C ITIONS **Goal Title:** ORGANIZATIONS 2

Objective: STUDENTS WILL BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART.

Concept: A. Image making is a personal experience created from ideas and fantasies.

- Films

Marc Chagall - The Colors of Passion (International Film Bureau).
NFB categories - Paul Emile Borduas; Artists; Surrealistic Paintings; Portrait and Paintings.
ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Portfolio and sketchbooks. Have students make verbal or written statements about the themes they use. Discuss congruence of stated intention and resulting outcome.
Evaluate for variety of expressive themes throughout the term.

Grade: ART 10 **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 2

Objective: STUDENTS WILL BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART.

Concept: B. Mood is created by tools like atmospheric perspective.

Focus:

Emphasize the mood in art works through:

- The perspective of shadows and reflections;
- The interaction of perspective with color and illumination;
- the movement and direction of natural forces at work in landscapes.

Study Approaches:

- Watercolor painting to explore color and illumination in landscapes.
- Photographic still shots to investigate reflections.
- Time-lapse photographs of a sunrise, sunset, changing weather.
- Investigate effects of rain, fog, snowfall on landscape.
- Observe examples of famous landscape artists (painters and photographers).
- Drawings of still life objects under varying sources of illumination.

cont....

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; pp. 50, and 123.
Simmons, S. and M. Winer, Drawing: The Creative Process; p. 112.
Life Library of Photography, Light and Film.
Robinson, D., Reflections.
Collier, G., Form, Space and Vision.
Richardson, J.A., Art: The Way It Is; Ch. 6.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
Photographers: Ansel Adams, Ernest Haas, Edward Weston, Freeman Patterson, David Robinson.
Chinese landscapes.
Barbizon School - Millet, Rousseau, Courbet, Corot.
Delaunay.
Constable - 'Wivenhoe Park Essex'.
Turner - 'Richmond Hill 1819'.
Toni Onley.
Group of Seven.
G. O'Keefe.
Yuan dynasty 'landscape'.
E. Carr.

cont....

rade: ART 10 **Division:** C[illegible]SITIONS **Goal Title:** ORGANIZATIONS 2

Objective: STUDENTS WILL BE CONSCIOUS OF THE EMOTIONAL IMPACT THAT IS CAUSED AND SHAPED BY A WORK OF ART.

Concept: B. Mood is created by tools like atmospheric perspective.

STUDY APPROACHES: (cont'd)

- Paintings which concentrate on the color values of cast shadows.
- Investigate light sources (front, under, high side, top, side, side areas).
- A photographic portrait series of one subject using several different sources of illumination.
- Investigate using a combination of more than one light source.
- Films

NFB category - 'Sky'.
Crystal Production - Watercolor Category.
Cherry Film Prod. Ltd. - Landscape Painters.

Evaluation Approaches:

Portfolio and sketchbook. Look for effective use of shadows and reflections in works.
Look for unusual treatment of color and illumination.
Evaluate throughout term for improved use of atmospheric perspective.
Look for variety of light sources in compositions.

OBJECTIVE STUDENTS WILL INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES.

CONCEPTS

A. Artists simplify, exaggerate, and rearrange parts of objects in their depictions of images.

B. Artists select from natural forms in order to develop decorative motifs.

EVALUATION CRITERIA

A. Students understand that artists acquire their ideas from many sources. They can identify visual examples of the concept. At least one method of abstracting or exaggerating an image is applied.

B. Students show an increasing ability to identify the source of decorative motifs. Students are willing to search out examples of the visual idea studied. Students practice transforming natural forms into decorative motifs.

ade: ART 10 **Division:** EN ERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES.

Concept: A. Artists simplify, exaggerate, and rearrange parts of objects in their depiction of images.

Focus:

- On the development of the visual idea from its representational source - where do artists get their ideas and how do they develop them?
- On transforming objects (e.g., Arp - biomorphic forms; Cubist studies).
- On simplifying complicated images (e.g., Neolithic stone carvings).
- On elaboration of parts (e.g., Baroque art and architecture; political cartoons).

Study Approaches:

- Relate to Drawings Record A, Investigate D.
- Relate to Compositions Components B, Relationships A, Organizations 2A.
- Observe examples of concepts in slide and picture form. Practice identifying techniques. Have students identify other works exemplifying these ideas by looking in their textbooks, and noting or speaking reasons for selections. Discuss briefly the context of each work selected as example.

cont....

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 2 and 9.
Simmons, S., and M. Winer, Drawing: The Creative Process; pp. 238-259.
Roukes, N., Art Synectics, Ch. 2 & 3.
Elsen, A., Purposes of Art, Ch. 16, 20, 21.
Hughes, R., The Shock of the New.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Laser Disc - 'Sightlines'.
Venus of Willendorf.
Dali - 'Persistence of Memory'.
Matisse - 'Lady in Blue'.
Picasso - 'Girl with a Mirror'.
Brancusi - 'The New Born'.
Miro - 'Harlequins Carnival'.
Bernini - 'St. Theresa Altar'.
El Greco - 'Resurrection'.
J. Chicago - 'The Dinner Party'.
Moore - 'Reclining Figure'.

- Films

NFB categories - Animated Films; Style; Graphic Arts; Art Works; Canadian Paintings; North American Indian Sculpture

cont....

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES.

Concept: A. Artists simplify, exaggerate, and rearrange parts of objects in their depiction of images.

STUDY APPROACHES: (cont'd)

- Design symbols for a series of randomly selected objects, qualities, or ideas.
- Simplify a form to basic shape and volume. Use the simplified form (2 or 3D) to convey a message; or, use a complicated form to communicate a dream; or abstract and simplify a small area from a larger object.

Evaluation Approaches:

Discussion, notebook, studio work. Listen and look for accurate identification of concepts in oral and visual presentations.
Look for imaginative application of concept in both written and studio work.
Observe student willingness to apply ideas in studio work of Drawings and Compositions.

[illegible]rade: ART 10 **Division:** E[illegible]NTERS **Goal Title:** SOURCES OF IMAGE[illegible]

Objective: STUDENTS WILL INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES.

Concept: B. Artists select from natural forms in order to develop decorative motifs.

Focus:

- On the development of the visual idea from its representational source - Where do artists get their ideas? How do they develop them?
- The use of motifs to enhance environments, e.g., architectural decoration, interior designing, embellishments of objects (low relief, painting, sgraffito, etc.), paintings.
- Use of motif in personal decorations: insignia, jewellery, initials, stitchery, fabric design.

Study Approaches:

- Relate to Drawings Record A, Record B, Investigate D.
- Relate to Compositions Components B, Relationships B, Organizations 1A and 2A.
- Observe examples in slide, picture and artifact form. Identify the use and location of objects/ images. What relationship did media have to image organization? What intent or need does decoration fulfill for human beings? Is there a difference between public or personal decorations? Students can investigate questions through directed activities such as: written answers, group statements, visual comparisons and identifications.

cont....

Resources:

- Texts

Roukes, N., Art Synectics, Ch. 1 and 2.
Elsen, A., Purposes of Art, Ch. 21 and 22.
Collier, G., Form, Space and Vision.
Porter, T., and S. Goodman, Manual of Graphic Techniques.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Laser Disc - 'Sightlines' - Flora and Fauna, People and the Manufactured Environment.
'Chinese Blue and White Jar'.
Beardsley - 'Black Cape'.
Lautrec - 'Jane Avril, 1899'.
Lalique - 'Jewellery and Mirror'.
'Bayeaux tapestry: detail'.
Tiffany - 'Vase, 1900'.
Klimpt - 'Park 1903-10'.
O'Keefe - 'Black Iris'.
William Morris - books, wallpaper, etc.
Graham Sutherland: Coventry tapestry.
Gobelin tapestries.
Barbara Hepworth sculptures.

- Films

NFB categories - Graphic Arts; Industrial Design; Canadian Pottery; Handicrafts.

cont....

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE THE PROCESS OF ABSTRACTING FORM FROM A SOURCE IN ORDER TO CREATE OBJECTS AND IMAGES.

Concept: B. Artists select from natural forms in order to develop decorative motifs.

STUDY APPROACHES: (cont'd)

- Create a photographic essay of samples found in public and private spaces in students' locale. A drawn record may also be considered.
- Select a single plant for detailed study and analysis of form. Include drawing. See if you can identify this plant in any artifacts or images studied. List these and describe variations. Create a serial or pattern drawing based on the plant form studied.
- From detailed form-study, construct a three-dimensional work which emphasizes a single aspect of that form.
- Do monumental drawing or painting abstracting a single feature of a form.

Evaluation Approaches:

Discussion, notebooks, group projects, studio work. Look for accurate and responsive oral or visual projects related to concept. Within a single project, assess student planning and investigation within the various aspects of the project.
In studio work or portions of written projects, look for well crafted images and objects resulting from in-depth studies.

OBJECTIVE STUDENTS WILL COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS.

CONCEPTS

A. Works of art contain themes and images which reflect various personal and social conditions.

B. Technology has an effect on materials used in image-making.

EVALUATION CRITERIA

A. Students begin to demonstrate through their comments about art works, the understanding that changes occur in the purposes of art and the objects that are valued as art. Students begin to display greater objectivity and acceptance of the tastes of viewers in different times.

B. Students can describe the materials used in making images in different periods. Students begin to make statements indicating their awareness of the influence of technology on the changing tools and techniques of the artist.

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS.

Concept: A. Works of art contain themes and images which reflect various personal and social conditions.

Focus:

- Similarities and differences in what is seen as the "cherished object" through time.
- Artists select image content because of a number of reasons: search for beauty and truth, social comment, recording events, visual playfulness, personal statement, patron request, etc.
- Works of art can demonstrate values of either the society at large or the individual artist.
- Question of "What constitutes an art work".

Study Approaches:

- Relate to Drawings Communicate A, B, Articulate & Evaluate A.
- Relate to Compositions Relationships 3B, Organizations A and 2A.
- Observe examples in slide and picture form. Present students with images exemplifying different purposes and different periods of art. Identify conditions that can motivate an artist to produce works of art. Identify a selection of conditions that can enhance or inhibit expression: an artist working, an artist's selection of content, social recognition of the

cont....

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 2, 8, 9.
Elsen, A., Purposes of Art.
Bennett, B. and C. Hall, Discovering Canadian Art.
Slatkin, W., Women Artists in History.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
J. Chicago - 'The Dinner Party'.
D. Smith - 'Voltri Vi'.
C. Oldenberg - 'Floor Burger'.
M. Louis - 'Third Element'.
M. Duchamp - 'Nude Descending a Staircase'.
V. Boccioni - 'Unique Forms of Continuity in Space'.
Greek pottery - Amphora with Marriage Procession.
Book of Hours - 'January - A Banquet; October - Seed Time'.
Parthenon - 'West Facade'.
Moore - 'Reclining Figure'.
Rodin - 'Burghers of Calais'.
Matisse - 'The Dance'.
Rembrandt - 'Night Watch'.

cont....

rade: ART 10 **Division:** ENCO S **Goal Title:** TRANSFORMATIONS THROU ME

Objective: STUDENTS WILL COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS.

Concept: A. Works of art contain themes and images which reflect various personal and social conditions.

STUDY APPROACHES: (cont'd)

artist, preservation of the image, etc. Student research should focus on at least one artistic purpose in order to search for related examples of work.

- Inquiries into student's own motivation for image-making. Have students identify their own purposes of art-making in their journals or sketchbooks.

- Films

NFB categories - Animated and Experimental Films; Canadian Indian Paintings; Canadian Paintings; Art Metal Work; Bateman, Robert; Quebecois Paintings, Sculpture.

Evaluation Approaches:

Discussion, notebooks, research papers/oral presentations. Look for evidence that students recognize more than one purpose of art-making. Look for willingness to discover visual examples of purpose selected for discussion and research. Assess written or oral ideas for accuracy and individual opinion supported by research. Look for comments by students on their own motivations.

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS.

Concept: B. Technology has an effect on materials used in image-making.

Focus:

- Agricultural and industrial advancements influence materials available for artistic use. (e.g., stone to computer/video art)
- Artistic experimentation or style may influence the materials aspect of an art work.
- Has technological development changed or altered the purpose of making art?

Study Approaches:

- Relate to Drawing Investigate B, Communicate B.
- Relate to Compositions Relationships 3A, B, Organizations 1A.
- Observe examples of the concept in slides and picture form. Emphasize identification of media used (appearance, permanence, etc.), as much as possible from slides and pictures. Use real artifacts if possible.
- Group activities. Have students relate selected materials to a general 'time line' development.
- Discuss availability and development of materials as pertinent to contemporary work.

cont....

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 10-11.
Ocvirk, O., et al., Art Fundamentals.
Hughes, R., The Shock of the New.

- Visuals

Laser Disc - 'Sightlines'.
Rodin - 'Burghers of Calais'.
A. Calder - 'Black Widow'.
A. Warhol - 'Gold Marilyn Monroe'.
R. Lichtenstein - 'Modern Painting with a Bolt'.
F. Leger - 'City 1919'.
R. Delaunay - 'The Tower and the Wheel'.
W. deKooning - 'Figure in a Landscape' No. 2, 1951.
C. Oldenburg - 'Floor Burger'.
Bernini - St. Theresa Altar.
'Chinese Blue and White Jar'.
Bayeux tapestry (detail).
'Book of Horse: January: A Banquet'.
Degas - 'Dancer'.
Venus of Willendorf.

cont....

rade: ART 10 **Division:** ENCOU RS **Goal Title:** TRANSFORMATIONS THROU IME

Objective: STUDENTS WILL COMPARE THE IMAGE CONTENT OF CERTAIN PERIODS.

Concept: B. Technology has an effect on materials used in image-making.

STUDY APPROACHES: (cont'd)

- Develop advertising brochures displaying/comparing selected materials and applications.
- Research the Arts and Crafts movement of the 19th Century.
- Prepare a mini-museum of well-designed works in plastic.
- Investigate the effect that photographic technology has had on the development of modern art.
- Investigate the effect of the video medium and computer graphics on the development of contemporary art.

RESOURCES: (cont'd)

- Films

  NFB categories - Art Metal Work; Indian Masks; Quebecois Sculptures; Graphic Arts; Industrial Design.

Evaluation Approaches:

Discussion, notebooks, group projects. Observe student's ability to identify materials discussed and displayed. Test the student's knowledge of materials and characteristics used in the classroom. Assess projects for accuracy, depth of 'research', soundness of opinions or conclusions, inventiveness of project construction.

OBJECTIVE STUDENTS WILL BECOME AWARE OF THE RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS.

CONCEPTS

A. Simplified form communicates the purpose and function of designed objects.

B. The function of an art work can be emphasized by its decoration.

EVALUATION CRITERIA

A. Students apply basic art criticism techniques to an analysis of simplified form and purpose in designed objects. Students display a willingness to examine, define, and develop their own sense of taste.

B. Students apply basic art criticism techniques to an analysis of decorative features as these relate to function. Responses to art works are analyzed by students in order to define and develop their own sense of taste.

rade: ART 10 **Division:** E NTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL BECOME AWARE OF RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS.

Concept: A. Simplified form communicates the purpose and function of designed objects.

Focus:

- Study the idea of purpose and function structuring form as manifested by art movements.
- How does artistic design result from the approach of "form follows function" as a problem-solving method?
- The division (real or constructed) between artists and craftspeople.
- Manufactured objects such as cars, tools, furniture, machines, etc.

Study Approaches:

- Relate to Drawings.
- Relate to Compositions.
- Observe examples of concepts in slide and picture form. Apply basic art criticism techniques (see Appendix) when viewing the images of the selected object of study (e.g., chairs). Write a review of the chairs as if these had all appeared on the market at the same time. Write a review as if these had all been displayed at an art show together. What differences in your responses do you detect? Why? Using the chair images as a model for

cont....

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is.
  Arnason, H.H., History of Modern Art.
  Faulkner, R. and E. Ziegfield, Art Today.

- Visuals

  Laser Disc - 'Sightlines' - People and the Manufactured Environment.

- Films

  NFB categories - Industrial Design; Style.

Evaluation Approaches:

Discussion, notebook, presentations. Concepts taught can be tested in written or visual formats. Watch for student willingness to gather information in order to develop opinions, and a sense of taste. Look for accuracy in research. Identify the transfer of concepts from written research projects to design problems. Listen for student use of basic art criticism techniques in discussions.

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL BECOME AWARE OF RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS.

Concept: A. Simplified form communicates the purpose and function of designed objects.

STUDY APPROACHES: (cont'd)

designing, design your own chair for a specific occasion or occupation. Prepare working drawings. Construct the chair if at all possible (in maquette or life size form). What is the relationship of form and function in your design? Research the definition of ERGONOMICS in relation to design.

- Compare elaborately designed objects to objects displaying simplified form. Use critical skills. Devise essay or research questions as appropriate.

rade: ART 10 **Division:** EN TERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL BECOME AWARE OF RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS.

Concept: B. The function of an art work can be emphasized by its decoration.

Focus:

- Suitability of decoration for surface and form: Relationship of decoration to function.
- Use of ornament in architecture.
- Use of pattern in selected works.
- Calligraphy, illumination, illustration.
- Define function.

Study Approaches:

- Relate to Drawings.
- Relate to Compositions.
- Observe examples of concepts in slide and picture form. Describe and analyze the suitability of components used as decorative aspects enhancing function of selected works.* Write down all your personal responses to selected works displaying decorative surfaces or forms. (* see Art Criticism Appendix)
- Pretend you are an interior designer selected to re-do the interior of some structure. Would you design in an Art Nouveau style or in the Bauhaus style? Defend your selection. Make

cont....

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 10.
Elsen, A., Purposes of Art, Chap. 4-5, 13, 16.
Arnason, H.H., The History of Modern Art.
Faulkner, R. and E. Ziegfield, Art Today.

- Visuals

Laser Disc - 'Sightlines' - World Art.
Medieval manuscripts.
Book of Hours - 'January' 'October'.
Benozzo Gozzoli - 'Medici Chapel frescoes'.
Gentile da Fabriano - 'Adorations of the Magi'.
Lindisfarne Gospel - 'Chi Rho page'.
Tiffany 'Vase'.
Lalique jewellery and mirror.
C. Rennie MacIntosh - furniture (Art Nouveau).
Illustrations of children's stories.
Architectural and craft magazines.

Evaluation Approaches:

Discussion, notebooks, presentations. Look for visual recognition of concept in slide tests. Listen for art criticism techniques in discussion. Look for student willingness to gather information, in order to develop opinions, or sense of taste. Watch for application of ideas in design problems.

Grade: ART 10 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL BECOME AWARE OF RELATIONSHIP BETWEEN FUNCTION AND FORM IN ARTISTIC PRODUCTIONS.

Concept: B. The function of an art work can be emphasized by its decoration.

STUDY APPROACHES: (cont'd)

drawings of what you visualize as the 'main attraction'.

- Create an image which uses embellishment and elaboration to emphasize a dominant area.
- Elaborate and embellish student's own initials for book illustration or illumination.

ART 20

Objectives and Concepts

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Objectives and Concepts
Art 20

Drawings

STUDENTS WILL:

Record

DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS. p.73*

Concepts:

A. Sketching and composing skills can be developed by drawing from representational sources. p.74

B. Developing expertise in one particular drawing medium may further develop personal competence. p.75

C. Combining mental images and representational images in drawing may provide a challenge to an individual's drawing skills. p.76

Investigate

DEVELOP AND REFINE DRAWING SKILLS AND STYLES. p.78

Concepts:

A. Points of view can vary according to the expressive purposes of the drawing. p.79

B. Partial delineations demonstrate a control of space and form by the use of implied line. p.80

C. Control of proportion and perspective enhances the realism of subject matter in drawing. p.81

Compositions

STUDENTS WILL:

Components

USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS. p.89

Concepts:

A. The use of non-traditional media affects the development of a two or three dimensional object. p.90

B. The exploration of existing technology may influence the development of two and three dimensional images. p.92

C. Chance occurrences or accidental outcomes can influence the making of a work of art. p.93

Relationships 1

SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS. p.94

Concepts:

A. Meaning in composition is affected by reversing or distorting positive and negative elements. p.95

B. Exaggerating, distorting, and rearranging parts of images are means of solving visual problems. p.96

C. Shifting perspective or changing the point of view are means of solving visual problems. p.98

Encounters

STUDENTS WILL:

Sources of Images

RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE. p.107

Concepts:

A. Different periods of history yield different interpretations of the same subject or theme. p.108

B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery. p.110

C. Different cultures exhibit different preferences for forms, colors and materials in their artifacts. p.112

Transformations Through Time

INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST. p.114

Concepts:

A. The adoption of a new medium will effect change in an artist's work. p.115

B. Technology has an impact on the artist's role in modern society. p.116

C. Technology has an effect on materials and imagery used in modern sculpture and painting. p.117

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* refers to page no. in this guide.

Communicate

EXPLORE A PERSONAL SELECTION OF EXPRESSIONS. p.82

Concept:

A. Personally selected themes can provide images for expressive drawing investigations. p.83

Articulate and Evaluate

USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS. p.85

Concepts:

A. Understanding styles or artistic movements related to visual studies is part of developing critical abilities. p.86

B. Discussion of the compositional relationships and effectiveness of components is part of learning to interpret one's own art work. p.87

C. Identified similarities in art works can enhance interpretive discussions of concerns, themes, subjects or treatments. p.88

Relationships 2

USE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS. p.99

Concepts:

A. Meaning is expressed in works of art through subject choice, media selection, and design element emphasis. p.100

B. Art forms may be classified according to stylistic characteristics. p.102

Organizations

DEMONSTRATE CONTROL OVER VARIOUS COMPONENTS OF COMPOSITION. p.103

Concepts:

A. Developing several approaches to a single problem can demonstrate a refinement of organization and structure in composition. p.104

B. An important aim of the artist is to develop compositional skills. p.106

Impact of Images

ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS. p.119

Concepts:

A. The relationships of different features of a work of art may be compared to the total effect of the work. p.120

B. Artists depict subjects from different points of view. p.121

C. Throughout history a wide range of media and techniques has been used to make art. p.123

OBJECTIVE STUDENTS WILL DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS.

CONCEPTS

A. Sketching and composing skills can be developed by drawing from representational sources.

B. Developing expertise in one particular drawing medium may further develop personal competence.

C. Combining mental images and representational images in drawing may provide a challenge to an individual's drawing skills.

EVALUATION CRITERIA

A. Students consistently use sketch books to record representational drawings as both a way of developing visual and creative awareness and as a source for further compositional work.

B. Students employ at least one medium with ease and knowledge in order to create works that display their range of visual interests.

C. Students begin to understand the role of mental images in drawing and begin to incorporate these images in attempts to broaden their visual abilities.

rade: ART 20 **Division:** D NGS **Goal Title:** RECORD

Objective: STUDENTS WILL DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS.

Concept: A. Sketching and composing skills can be developed by drawing from representational sources.

Focus:

- Practice use of line, texture, space by drawing local stimuli.
- Develop personal repertoire of warm-up methods and notational systems.
- Develop awareness of creative decisions made while forming an image.

Study Approaches:

- Use sketchbooks in a consistent manner to record details or general observations.
- Make minute daily "memory" drawings from previous day's experiences.
- Record journal comments while working on a composition.
- Use sketchbooks to provide compositional material in a consistent manner.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 11-12, 54-89, 90-129, 130-163, 164-187, 188-215, 216-237.
Mendelowitz, D., Guide to Drawing.
Porter, T. and S. Goodman, Manual of Graphic Techniques; Vol. 2.
Morris, J., 100 Years of Canadian Drawings.

- Visuals

Leonardo - 'Caricatures: Two Men'.
B. Morisot.
Degas, 'Studies of Dancers'.

- Films

NFB categories - Bateman, Robert; Etchings; Canadian engravings.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for independent and consistent use of sketchbook to record ideas using a variety of techniques. Through recorded comments of student and discussion with student, ascertain the student's own awareness and direction of his/her creative decision-making.

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS.

Concept: B. Developing expertise in one particular drawing medium may further develop personal competence.

Focus:

- Personal selection of a medium for consistent use.
- Explorations of a medium - limitations and new applications.

Study Approaches:

- Selections from student's Drawing and Compositions study approaches may provide content for media exploration.
- Record experimentation of a medium in sketchbook. Include both successes and failures.
- Comments may be recorded about the comparative usefulness or appropriateness of various media for various purposes.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 16-32.
Kaupelis, R., Experimental Drawing.

- Visuals

K. Kollwitz - portraits.
Klee - 'Family Walk' (pen).
Raphael - 'Horseman and Two Soldiers' (pen).

- Films

ACCESS - Art Category in Curriculum Index.
NFB categories - Canadian Pastel Drawings; Artists.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for usage and experimentation of a particular medium. Analyze works throughout the term for developing expertise in the chosen medium. Encourage written or verbal discussions about the visual qualities available from differing media.

rade: ART 20 **Division:** NGS **Goal Title:** RECORD

Objective: STUDENTS WILL DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS.

Concept: C. Combining mental images and representational images in drawings may provide a challenge to an individual's drawing skills.

Focus:

- Visualizing and perception: combining images imagined and seen.
- Developing student acceptance for the mental images that they invent.

Study Approaches:

- Interpretations can be made based on images extracted from cropped photos, photographs with grid distortions, from collages. These interpretations may be drawings or collages.
- Use randomly selected combinations of verbs, nouns, ideas, qualities (see Roukes Art Synector wheel) as stimuli to create images.
- Select a familiar object or person. Attempt to make the familiar strange by developing a new environment or visual interpretation for the object/person.
- Read a selection rich with detail about a place. Have students draw their mental images. Discuss the variety or similarity that occurs. Selection should be consonant with techniques available to to students.

Resources:

- Texts

  Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 250-252.
  Bennett, B. and C. Hall, Discovering Canadian Art.
  Morris, J., 100 Years of Canadian Drawings.
  Hanks, K. and L. Belliston, Rapid Viz.
  McKim, R., Experiences in Visual Thinking.
  Roukes, N., Art Synectics.
  Kaupelis, R., Experimental Drawing.

- Visuals

  Laser Disc - 'Sightlines' - Imaginative Perspectives.
  Slides and works that display these ideas e.g., Dali, de Chiroco, German expressionists.
  Toulouse Lautrec - 'Barmaid'.

- Films

  NFB categories - Animated Films; Artists; Canadian Indian Paintings; Surrealistic Paintings; Imaginary Creatures.

cont....

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL DRAW FOR CONFIDENCE AND CONSOLIDATION OF HEAD TO HAND SKILLS.

Concept: C. Combining mental images and representational images in drawings may provide a challenge to an individual's drawing skills.

Evaluation Approaches:

Drawing portfolio and sketchbook. Determine student's willingness and/or ability to combine visualized and perceived images by setting introductory problems. Watch for developing independent use of these sources throughout the term. Discuss the visual organizations selected by students. Analyze for expertise in techniques and experimentation with ideas.

OBJECTIVE STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

CONCEPTS

A. Points of view can vary according to the expressive purposes of the drawing.

B. Partial delineations demonstrate a control of space and form by the use of implied line.

C. Control of proportion and perspective enhances the realism of subject matter in drawing.

EVALUATION CRITERIA

A. Students emphasize particular aspects of subjects by selecting specific and varying points of view.

B. Students use implied line in an intentional effort to amplify the relationship of space and form for a particular purpose.

C. Students apply perceptual concepts in drawings of representational subjects.

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

Concept: A. Points of view can vary according to the expressive purposes of the drawing.

Focus:

- Emphasis on selecting unusual points of view.
- Refine visual editing skills.

Study Approaches:

- Depict ant's eye views, bird's eye views of selected areas, figures or objects.
- Look down a tube at selected subject and draw.
- Develop self-portraits using bottle or spoon reflections.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 2-15.
Bennett, B. and C. Hall, Discovering Canadian Art.
Hanks, K. and L. Belliston, Rapid Viz.
Collier, G., Form, Space and Vision.

- Visuals

Laser Disc - 'Sightlines'.
Rembrandt - 'Daniel in the Lion's Den'.
Degas - 'Studies of Dancers'.
Caravaggio - 'Conversion of St. Paul'.
Folk artists - e.g., Mary Ann Wilson.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for drawings demonstrating a flexibility in selecting points of view. Assess drawings for clarity of point of view, and compositional organization.

rade: ART 20 **Division:** D NGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

Concept: B. Partial delineations demonstrate a control of space and form by the use of implied line.

Focus:

- Develop spontaneity and economy of line.
- Develop student acceptance of the use of implied line to enhance space and form in drawing.

Study Approaches:

- Make broken line drawings of action figures.
- Use implied line to emphasize figure studies depicting loneliness, or thoughtfulness.
- Compositions can include modelled and contour areas. Contrast weight/airiness in order to suggest mood or interest focus.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 65-72, 82-89.
Morris, J., 100 Years Canadian Drawings.
Collier, G., Form, Space and Vision.
Kaupelis, R., Experimental Drawing.

- Visuals

Sketchbooks of Renaissance artists:
da Vinci, et al.

- Films

NFB category - Animated Films.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for drawings that convey a deliberate attempt to use implied lines in order to enhance the drawn content. Have students comment on the emotive and functional qualities of implied line either verbally or in notebooks.

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

Concept: C. Control of proportion and perspective enhances the realism of subject matter in drawing.

Focus:

- Use of drawing aids such as "painter's thumb", "framing up" composition, selection of starting points.
- Concepts such as skeletal and mass structures are repeated.
- Emphasis on modeling, shading, use of form.

Study Approaches:

- Draw foreshortened figure poses. Use gestural and mass techniques as well as contour methods.
- Depict available locales in studies demonstrating structure, tone/texture, detail.
- Use sketches to demonstrate compositional "framing up" of still lifes or figure studies. Discussions/practice in developing visual scale estimates.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 90-129, 130-215, 65.
Bennett, B. and C. Hall, Discovering Canadian Art.
Collier, G., Form, Space and Vision.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
A. Kaufman - portraits.
Raphael - 'Horseman and Two Soldiers'.
Durer - 'Feet of Kneeling Apostle'.
Leonardo - 'Caricatures: Two Men'.

- Films

NFB categories - Bateman, Robert; Canadian Pastel Drawing; Artists; Architectural Design.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Look for realistic drawings that convey a grasp of scale, perspective and proportion. Look for evidence that student intentionally 'frames up' compositions before working by observing the pupil in the studio situation. Assess drawings for appropriateness of detail, applied shading, etc.

OBJECTIVE STUDENTS WILL EXPLORE A PERSONAL SELECTION OF EXPRESSIONS.

CONCEPTS

A. Personally selected themes can provide images for expressive drawing investigations.

EVALUATION CRITERION

A. Students increase personal responsibility for selection of subjects and production of images.

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL EXPLORE A PERSONAL SELECTION OF EXPRESSIONS.

Concept: A. Personally selected themes can provide images for expressive drawing investigations.

Focus:

- Spontaneous ideas can be recorded for future sources of complete compositions.
- Consolidating the personal relationship of the student to the art works he/she produces.
- Personal experience as a rich source of visual images.

Study Approaches:

- Work on a selected theme and present in two or more media. Themes may be drawn from student's own experiences or interest.
- Use 2 sketchbook drawings, adjust sizes, incorporate into one finished piece.
- Sketchbook: in-depth studies of objects, scenes, figures as well as recordings of invented images.
- Organize performance events of a student selected subject; drawings can be made of the event by other students.
- Political or social issues at local level may provide a forum for students to present their visual statements about the issue to the community.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; pp. 239-257.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 70-85.
Roukes, N., Art Synectics.
Slatkin, W., Women Artists in History.

- Visuals

Student sketchbooks.
Toulouse Lautrec - 'Barmaid'.
Raphael - 'Horseman and Two Soldiers'.
Klee - 'Family Walk'.
Degas - 'Study of Dancers'.

- Films

ACCESS - Art Category in Curriculum Index.
NFB categories - Artists; Biographies.

cont....

rade: ART 20 **Division:** DR GS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL EXPLORE A PERSONAL SELECTION OF EXPRESSIONS.

Concept: A. Personally selected themes can provide images for expressive drawing investigations.

Evaluation Approaches:

Drawing portfolios and sketchbooks. Determine student involvement with and/or ease of personal direction in image-making by discussions, obtaining written comments, and observing willingness to note and follow up ideas of personal interest. Look for drawings in both sketched and composed forms that indicate personal expressions. Acquire statements throughout the term that chart student's development of personal relationship to image-making.

OBJECTIVE STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

CONCEPTS	EVALUATION CRITERIA
A. Understanding styles or artistic movements related to visual studies is part of developing critical abilities.	A. Students identify and interpret the content of movements or styles being studied. Concepts and vocabulary acquired are used to assist in criticism of their own work.
B. Discussion of the compositional relationships and effectiveness of components is part of learning to interpret one's own art work.	B. Formal analysis of the student's own works becomes a consistent part of the student's image-making process.
C. Identified similarities in art works can enhance interpretive discussions of concerns, themes, subjects or treatments.	C. Students compare and contrast art works in order to develop the ability to detect similarities in art content through time and across cultures.

rade: ART 20 **Division:** DR GS **Goal Title:** ARTICULATE AND EVA E

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: A. Understanding styles or artistic movements related to visual studies is part of developing critical abilities.

Focus:

- Description, interpretation and evaluation of own and others' works (see Appendix - Art Criticism).
- Develop abilities in discussion and written work along historical lines.

Study Approaches:

- (See ENCOUNTERS) Presentations of visual nature by students or artists on artistic movements can be related to personal or class investigations. Include descriptive and interpretative information. Life size tableaux or short plays may be presented about content studied.
- Individual verbal or written statements accompanying own works describing problem selected, styles or movements that influenced student, resolution or problems.
- Visual collections by student that describe the style or movement being studied.
- Invent a movement. Document it by creating artists' works that display the movement.

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 8-9.
Bennett, B. and C. Hall, Discovering Canadian Art; pp. 6-13, 80-89.
Elsen, A., Purposes of Art.

- Visuals

Student's own works.
Collections of slides related to the class investigations.

Evaluation Approaches:

Discussion, notebooks, presentations, visual tests. Listen for verbal statements indicating both a conceptual and a technical understanding of content being studied. Analyze presentations, written work, visual collections for depth and accuracy of research. Acquire comments that display the descriptive, analytic, interpretative and evaluative functions of art criticism as applied to the student's own work. Test students ability to recognize and discuss dominant aspects of a style or movement by presenting slide material to them for written response.

Grade: ART 20 **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: B. Discussion of the compositional relationships and effectiveness of components is part of learning to interpret one's own art work.

Focus:

- Description of own and others' art works, specifically the use of components for intended effects (see Appendix - Art Criticism).
- Identification of design elements and principles.

Study Approaches:

- Present verbal or written analyses of components of theme, composition, medium, etc. and relationships as these are present in art works.
- Set up 'debates' regarding effectiveness/ importance of various artists' styles or artistic movements. Research could include readings, selections of slides for particular examples, student works to display similar or comparative samples.

Resources:

Information taught in "Drawing" and "Compositions".

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process; Ch. 2.
Ocvirk, O., et al., Art Fundamentals.
Bennett, B. and C. Hall, Discovering Canadian Art.
Elsen, A., Purposes of Art.
Malin, F., Understanding Painting: The Elements of Composition.

- Visuals

Student's own works, collections of other art works being studied.

Evaluation Approaches:

Discussion, notebooks. Look for consistent descriptive and analytic discussion of student's work that enables student to further interpret their own works. Acquire formal statements or taped interviews that can be assessed for the depth or thoroughness of the student's thinking on particular major works done by students.

ade: ART 20 **Division:** DRA S **Goal Title:** ARTICULATE AND EVAL

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: C. Identified similarities in art works can enhance interpretive discussions of concerns, themes, subjects or treatments.

Focus:

- Cross cultural or historical treatments of selected focus.
- Developing the ability to detect visual contents as well as the confidence to discuss perceptions and interpretations (see Appendix - Art Criticism).

Study Approaches:

- Select a theme or idea of interest or concern to students and indicated by their art works. Visual examples, as well as student work, may be presented for group discussion and analysis.
- Obtain written reactions, or comments.
- Study individual artists and identify the components that comprise that person's style.

Resources:

- Texts

Richardson, J.A., Art: The Way It Is.
Elsen, A., Purposes of Art.
Feldman, E.B., Varieties of Visual Experience.
Slatkin, W., Women Art in History.

- Visuals

Student's own works, collections of other art works being studied.

- Films

ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Discussion, notebooks. Look for evidence of student's developing "detection" abilities. Listen for comments in discussion, or acquired written statements that demonstrate a grasp of the content being studied. Look particularly for the willingness to express personal observations backed up by specific noted visual examples.

OBJECTIVE STUDENTS WILL USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

CONCEPTS

A. The use of non-traditional media affects the development of a two or three dimensional object.

B. The exploration of existing technology may influence the development of two and three dimensional images.

C. Chance occurrences or accidental outcomes can influence the making of a work of art.

EVALUATION CRITERIA

A. Students generate possibilities for the application of non-traditional media to image-making. Investigations are conducted with materials in new or unusual ways to the student.

B. Students demonstrate a flexible and inquiring approach to the use of existing technology and the re-interpretation of the technology as an art-making medium. Students may also structure learning experiences in unusual or unfamiliar techniques and approaches.

C. Students begin to respond flexibly and inventively to the unexpected results that may occur while making images.

rade: ART 20 **Division:** C[illegible]SITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: A. The use of non-traditional media affects the development of a two or three dimensional object.

Focus:

Natural and man-made materials:

- Unusual methods of application;
- Use of materials not usually thought of as art materials.

Study Approaches:

- Alter perception of a common object by adding media to it.
- Make compositions (drawn, painted, sculptural) from crushed or altered objects.
- Make liquid media from berries, dirt, flowers, eggs, vegetables, etc.
- Use soft media to interpret a mechanical hard form.
- Use hard media to interpret a soft form.

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals.
Roukes, N., Art Synectics.
Arnason, H.H., History of Modern Art.
Faulkner, R. and E. Ziegfield, Art Today; p. 418.
Hughes, R., The Shock of the New.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
N. Graves - 'Variability and Repetition of Similar Forms'.
E. Keinholz - 'The Beanery'.
Picasso - 'Card Player'.
M. Ernst - 'Loplop Introduces'.
G. Braque - 'The Clarient'.
C. Oldenberg - 'The Hamburger'.
R. Rauschenberg - 'The Bed', 'The Estate'.
G. Segal - 'The Diner'.
M. Bauermister - 'All Broken Up'.
D. Hanson.

- Films

ACCESS - Art Curriculum in Curriculum Index.

cont....

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: A. The use of non-traditional media affects the development of a two or three dimensional object.

Evaluation Approaches:

Portfolio. Look for imaginative or unusual uses of man-made objects. Look for evidence of experimentation with natural materials. In sketchbook or through discussion, determine student ability or willingness to think about objects or materials in new ways.

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rade: ART 20 **Division:** SITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: B. The exploration of existing technology may influence the development of two and three dimensional images.

Focus:

- Exploring existing machinery, implements, or substances for usefulness in creating imagery: e.g., copy machines, cake decorations, photographic emulsions.
- Learning a method not usually taught within the present art program.

Study Approaches:

- Set a problem in 2 or 3 dimensional design: e.g., disguising a commonplace object, using at least one 'unusual' tool or substance.
- Structure a visual comment on the prevalence or need for I.D. cards, charge cards, driver's licenses, club memberships, etc. Emphasize the idea of identify and what it means. Incorporate real or unusual manufactured identity cards. Invent new stylings of cards.
- Take personal responsibility for learning an approach (such as leaded glass, lost wax jewellery casting, plastic resin work) available within the financial and structural constraints of the art program. Short apprenticeships might be set up with working artists.

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is; Ch. 10-11.
  Roukes, N., Art Synectics.

- Visuals

  Slides from slide collection as appropriate.

- Films

  NFB categories - Art Metal Work; Craftsmen; Etchings, Canadian Engravings; Origami; Sculptures; Crafts.

Evaluation Approaches:

Studio and portfolio work. Document flexible and unusual use of technology by student. Acquire statements from students regarding the relationship of the technology to the meaning of the art work. Assess student inquiry for seriousness of approach and kind of attitude imbued in work e.g., humorous, satirical, sentimental, etc. through discussion and observation.

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE NON-TRADITIONAL APPROACHES TO CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: C. Chance occurrences or accidental outcomes can influence the making of a work of art.

Focus:

- On true accidental occurrences.
- On deliberate 'accidents'.
- Ability to repeat accidental outcomes in a controlled manner.

Study Approaches:

- Make a deliberate 'accident' while working. React to the new form and complete a composition (i.e., clay pots thrown off-center, spilled ink or paint).
- Use water casting silversmithing techniques to produce accidental forms (use these for jewelry projects).
- Use wet on wet watercolor techniques. Develop images and compositions as colors blend and change.
- Make random doodles or scribbles. Expand and develop images that occur.

Resources:

- Texts

Roukes, N., Art Synectics.
Riddell, B., Art in the Making.

- Visuals

Laser Disc - 'Sightlines'.
Frankenthaler, H.
Krasner, L.
Pollock, J.
Arp, J. - 'Collage Arranged According to the Laws of Chance'.
Kline, F. - 'Painting No. 2, 1954'.

- Films

NFB categories - Canadian Sculptures; Quebecois Sculptures; Artists.

Evaluation Approaches:

Studio and portfolio work. Listen for conceptions of ordinary things used in unusual ways in discussion. Analyze effects of chance occurrences and new ideas as applied in art works.

OBJECTIVE STUDENTS WILL SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS.

CONCEPTS

A. Meaning in composition is affected by reversing or distorting positive and negative elements.

B. Exaggerating, distorting, and rearranging parts of images are means of solving visual problems.

C. Shifting perspective or changing the point of view are means of solving visual problems.

EVALUATION CRITERIA

A. Students understand the concepts of negative and positive shape, space and form. They are able to use these concepts to achieve intentional effects in compositions.

B. Students can identify examples of the principles of dominance and emphasis. They are willing to experiment with exaggeration, distortion or rearranging parts in order to employ these principles.

C. Students select a variety of points of view to enhance the expressiveness of their images.

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS.

Concept: A. Meaning in composition is affected by reversing or distorting positive and negative elements.

Focus:

- On developing control over positive and negative elements for intended effects.
- On positive and negative shape and form in two and three dimensional forms.
- On positive and negative space in two and three dimensional forms.

Study Approaches:

- Observe the changes between picture and ground in selected works such as Beardsley.
- Complete two compositions: one with dominant areas in a light value and one with the same dominant areas in a dark value. Compare and discuss the results.
- Complete a relief composition where positive shapes recede and negative shapes advance.
- Create the image of a person. Use negative space as the form.
- Produce an "impossible" image with illusions of positive and negative space.
- Use an actual x-ray or photographic negative in a composition, or both the positive and negative in a composition.

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; pp. 25-27, 154.
Bennett, B. and C. Hall, Discovering Canadian Art.
Roukes, N., Art Synectics.
Collier, G., Form, Space and Vision; Ch. 4.
Gatto, J., et al., Exploring Visual Design.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
Picasso - 'Card Player'.
Arp - 'Collage Arranged According to the Laws of Chance'.
C. Whiten - 'February 1975'.
M.C. Escher
Nevelson, L. - 'Sky Cathedral'.

Evaluation Approaches:

Portfolio. Look for student's ability to control positive and negative space. Look for student's ability to control positive and negative shape and form. Have students comment on the emotive and aesthetic qualities that the distortions in their works impart.

Grade: ART 20 **Division:** OSITIONS **Goal Title:** RELATIONSHIPS

Objective: STUDENTS WILL SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS.

Concept: B. Exaggerating, distorting, and rearranging parts of images are means of solving visual problems.

Focus:

On solving problems of dominance or emphasis by:

- Exaggerating an image through magnification or multiplication;
- Distorting the perception of a subject through camouflage, disguise, metamorphosis or transmutation;
- Rearranging parts of objects or combining parts from different objects.

Study Approaches:

- Draw or photograph distorted reflection images found in polished metal bowls and glassware.
- Use collage techniques to combine and rearrange objects and parts of objects.
- Use assemblage techniques to combine and rearrange objects and parts of objects.
- Select a common, everyday small object and draw, paint or construct the same object at 10 times its real size.
- Using a stencil method of printmaking repeat a single image several times to aid in its emphasis (refer to Andy Warhol's works).

cont....

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; Ch. 3.
Collier, G., Form, Space and Vision.
Roukes, N., Art Synectics; Ch. 2.
Feldman, E., Varieties of Visual Experience.
Hobbs, J., Art in Context; Ch. 11.

- Visuals

Laser Disc - 'Sightlines'.
P. Picasso - 'Bull's Head', 'Baboon & Young'.
C. Oldenburg - selected works (Pop art).
R. Rauschenberg - selected works (assemblage).
J. Johns - selected works (assemblage).
M. Oppenheim - selected works (Dada).
A. Warhol - selected works.
Christo - 'Package on a Wheelbarrow', 'Wrapped Coastline'.
R. Dvorak - selected drawings.
Archimboldo - 'Portrait of Rudolf II as Vertumnus'.

cont....

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS.

Concept: B. Exaggerating, distorting and rearranging parts of images are means of solving visual problems.

STUDY APPROACHES: (cont'd)

- Camouflage or transform a common object by adding human characteristics to it. Create a zoo or circus of all forms made.
- Camouflage or transform a human image by adding inanimate characteristics to it.
- Disguise an object by wrapping or covering it.
- Use mirrors to multiply two and three dimensional images, record.
- Use a computer to multiply images.
- Attach a new appendage to an everyday object.

Evaluation Approaches:

Portfolio. Observe student willingness to combine unusual ideas, objects or to experiment with his/her image. Ascertain student comprehension of principles of dominance and emphasis by verbal or visual means. Student-teacher set criteria can be used to evaluate unusual projects.

rade: ART 20 **Division:** C SITIONS **Goal Title:** RELATIONSHIPS

Objective: STUDENTS WILL SOLVE TEACHER AND STUDENT DEVELOPED PROBLEMS BY VARYING THE DOMINANCE OF DESIGN ELEMENTS FOR SPECIFIC VISUAL EFFECTS.

Concept: C. Shifting perspective or changing the points of view are means of solving visual problems.

Focus:

- On using different and/or unique points of view.
- On combining two or more points of view in one composition.

Study Approaches:

- Choose one theme or subject and show it from several different points of view e.g., above, below, or inside/out, through one's toes, oblique, etc.
- Select an area within a two dimensional composition: telescope the details within that area, showing the details as if viewed through a microscope.
- Select 1 object and make several sketches of it from different points of view. Juxtapose at least 3 of the points of view in 1 drawing or painting.
- Discuss graphic drawing techniques employed by draftmen and architects. Apply one to a favorite personal article. Analyze your reaction.
- Photograph an object from different points of view. Combine several negatives to produce a composite of several of these.

Resources:

- Texts

  Ocvirk, O., et al., Art Fundamentals.
  Simmons, S. and M. Winer, Drawing: The Creative Process.
  Richardson, J.A., Art: The Way It Is; pp. 163-165.

- Visuals

  Laser Disc - 'Sightlines' - World Art.
  Brancusi - 'The Kiss'.
  Braque - 'The Clarinet'.
  Lautrec - 'The Barmaid'.
  Degas - 'Studies of Dancers', 'Dancer'.
  Dali - 'Crucifixion'.
  Artemisia Gentileschi - 'Judith'.

Evaluation Approaches:

Portfolio and sketchbook. Look for evidence of ability to depict or arrange several points of view. Assess for technical accuracy, if appropriate. Acquire fellow student responses to effectiveness; acquire student interpretations of importance of point of view selected to meaning of work. Listen for verbal analyses of other's work that includes a consideration of point of view.

OBJECTIVE STUDENTS WILL USE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

CONCEPTS

A. Meaning is expressed in works of art through subject choice, media selection, and design element emphasis.

B. Art forms may be classified according to stylistic characteristics.

EVALUATION CRITERIA

A. Through the application of the basic processes of art criticism, students begin to discern visual meanings embedded in images.

B. Through study and discussion, students can identify characteristics of particular styles in art-making, or particular styles of individual artists. They begin to understand the concept of style.

rade: ART 20 **Division:** C SITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: A. Meaning is expressed in works of art through subject choice, media selection, and design element emphasis.

Focus:

- On the depiction of a subject by different artists, cultures, at different times.
- On the changing aspects of one artist's works.
- Determining meaning of a work as influenced by media, emphasis on selection of subject.
- The process of art criticism (see Appendix - Art Criticism).

Study Approaches:

- Compare several treatments of same subject over time and across cultures (e.g., portraits). Analyze for: reasons to make portraits, styles, media used, meanings available. Compare for: views of people, individuals selected and why, reason for viewing these works today.
- View a life's work of one artist. Trace changes in style, motivation, influences, media. Teachers might use lecture format or students might give small group presentations of slides of works.
- Research role of various media in the development of a culture's imagery.

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is; Ch. 3, 8-11.
  Elsen, A., Purposes of Art.
  Feldman, E.B., Varieties of Visual Experience.
  Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

  Laser Disc - 'Sightlines'.
  Centre for the Humanities, Why Man Creates: The Measure of Things.
  Portrait slides used in Encounters 20.
  Harper and Row - Slide Sets - Arts.

- Films

  ACCESS - Art Category in Curriculum Index.
  NFB category - Canadian Paintings, Sculptures.

cont....

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: A. Meaning is expressed in works of art through subject choice, media selection, and design element emphasis.

Evaluation Approaches:

Discussion, notebooks, presentations, visual tests. Listen for verbal statements indicating both a conceptual and technical understanding of content being studied. Analyze presentations, written work, visual collections for depth and accuracy of research. Acquire comments that display the descriptive, analytic, interpretive and evaluative functions of art criticism as applied to both own and others' works. Test students ability to discuss studied aspects by presenting slide material to them for written response.

rade: ART 20 **Division:** C SITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO INTERPRET AND EVALUATE BOTH THEIR OWN WORKS AND THE WORKS OF OTHERS.

Concept: B. Art forms may be classified according to stylistic characteristics.

Focus:

On the main categories of style:

- Individual artist's personal styles;
- Cultural styles of art;
- Historical styles of art;
- Technical styles of art;

Vocabulary:

- Developing vocabulary to identify different stylistic characteristics.

"...we study the styles of art - to assemble in our minds an idea of changing condition of man."
- E. Feldman

Study Approaches:

- Choose different artists and compare their styles.
- Classify several student and/or teacher chosen works of art by: time, region, appearance, technique, media and subject matter.
- View and discuss representational versus non-representational art.
- Refer to 'Encounters' section for further study approaches and resources.

Resources:

- Texts

Richardson, J.A., Art: The Way It Is; Ch. 8.
Bennett, B. and C. Hall, Discovering Canadian Art. (Sect. 4)
Feldman, E.B., The Artist.
Feldman, E.B., Varieties of Visual Experience; (part 2, ch. 5-8).
Slatkin, W., Women Artists in History.

- Visuals

Laser Disc - 'Sightlines'.
Slide selection as appropriate from collection (e.g., portrait list in ENCOUNTERS 20).

- Films

ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Discussion, notebooks, visual tests. Listen and look for student's developing ability to distinguish among several styles of art. Listen and look for appropriate vocabulary (e.g., names of styles, description of style). Look for evidence of student's developing "detection" abilities in slide tests of styles studied. Elicit reasons for identification.

OBJECTIVE STUDENTS WILL DEMONSTRATE CONTROL OVER VARIOUS COMPONENTS OF COMPOSITION.

CONCEPTS

A. Developing several approaches to a single problem can demonstrate a refinement of organization and structure in composition.

B. An important aim of the artist is to develop compositional skills.

EVALUATION CRITERIA

A. Students independently investigate solutions to visual problems. They develop a 'vested interest' attitude to selecting and working up ideas in order to produce a variety of competent images.

B. Students are willing to commit time and effort to extend their already established skills.

ade: ART 20 **Division:** C ITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL DEMONSTRATE CONTROL OVER VARIOUS COMPONENTS OF COMPOSITIONS.

Concept: A. Developing several approaches to a single problem can demonstrate a refinement of organization and structure in composition.

Focus:

- Selection and use of media and techniques.
- Selection and use of styles.
- Refining technical and artistic abilities.

Study Approaches:

- Refer to Art 10 sketchbook and portfolio. Identify recurring images and themes. Explore reasons for consistent images, either privately in journal or in group discussion. Continue own collection. Look at other artist's works for purpose of identifying ongoing concerns and resolutions.
- Within projects or problems set for other concepts, encourage students to attempt to create several works from one idea. Set situations in order to develop independent and creative thinking.

Resources:

- Texts

  Ocvirk, O., et al., Art Fundamentals;
  pp. 37, 50, 64, 80, 90, 119, 142, 164.
  Collier, G., Form, Space and Vision.
  Malins, F., Understanding Painting - The Elements of Composition.
  Tritten, G., Teaching Color and Form in Secondary Schools.
  Kaupelis, R., Experimental Drawing.

- Visuals

  Laser Disc - 'Sightlines'.
  Slides selected as appropriate (e.g., list of portraits in ENCOUNTERS).
  Retrospective collections of single artist's works.

- Films

  NFB categories - Canadian Paintings, Sculptures; Bateman, Robert.

cont....

Grade: ART 20 **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL DEMONSTRATE CONTROL OVER VARIOUS COMPONENTS OF COMPOSITIONS.

Concept: A. Developing several approaches to a single problem can demonstrate a refinement of organization and structure in composition.

Evaluation Approaches:

Portfolio and sketchbooks. Acquire records of ideas attempted and in what ways. Also, the completed works may be set in a series - can a singular problem be traced as the motivation? Look for student inventiveness and independence once started on projects by charting or recording random observations.

rade: ART 20 **Division:** C SITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL DEMONSTRATE CONTROL OVER VARIOUS COMPONENTS OF COMPOSITIONS.

Concept: B. An important aim of the artist is to develop compositional skills.

Focus:

- Practice of established skills.
- Extension of skills with new exercises.
- Develop awareness in student of the search for organizations in compositions that exemplify the best possible resolutions for the image desired.

Study Approaches:

- Consistent use of sketchbooks and rough constructions in order to examine ideas for compositional possibilities. Written analysis once a week.
- Assign sketching exercises to be done in public places: cafeterias, bus depot, etc. Compare publicly and privately done drawings for composition structure. Select aspects from both kinds of drawing to create a compositional montage expressing your own capabilities as these vary through time (e.g., of day) and across situations.

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; pp. 16-23, 37, 50, 64, 80, 90, 119, 142, 164.
Diaries, biographies as available.
Elsen, A., Purposes of Art; Ch. 1, 8, 11, 19, 22.
Tritten, G., Teaching Color and Form in Secondary Schools.

- Visuals

Slides as required.

- Films

ACCESS - Art Category in Curriculum Index.
NFB categories - Artists; Canadian Indian Paintings; Canadian Sculptures.

Evaluation Approaches:

Portfolio, sketchbook, notebook. Chart student interest and involvement in sketchbook construction stage of composing ideas. Analyze works for improvement in design sketches over time. Record student willingness to commit time and effort to investigating and analyzing their own artistic development.

Art 20 ENCOUNTERS Sources of Images

OBJECTIVE STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

CONCEPTS

A. Different periods of history yield different interpretations of the same subject or theme.

B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.

C. Different cultures exhibit different preferences for forms, colors and materials in their artifacts.

EVALUATION CRITERIA

A. Students begin to recognize stylistic differences between historical periods. They begin to describe and interpret art works on this basis.

B. Students begin to recognize a wider variety of materials, techniques and media, and to use this increased vocabulary in their description of art works.

C. Students begin to associate style and design characteristics with particular cultures, and begin to recognize and describe works of art using these concepts.

rade: ART 20 **Division:** NTERS **Goal Title:** SOURCES OF IMA

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: A. Different periods of history yield different interpretations of the same subject or theme.

Focus:

- On changing images of similar subjects: women, men, work, power, the landscape, religious symbols.
- Portraiture: man in his own image
  - changes in portraiture through time
  - depiction of children, women, authority figures
- Landscapes: the environment as forbidding, mysterious, pastoral, benevolent.
- Religious concerns: depiction of deities, religious symbols.

(See also Compositions - Relationships 2 - Concept A.)

Study Approaches:

- Observe examples from different times and cultures of one or more of the above themes.
- Discuss the changes in imagery that correspond to changes in culture over time. Describe the relationships between images of other cultures and ours in depictions of the same theme (portraits, landscapes, religious ideas).

cont....

Resources:

- Texts

Elsen, A., Purposes of Art.
Bennett, B. and C. Hall, Discovering Canadian Art.
Janson, H., A Basic History of Art.
Cornell, S., Art: A History of Changing Style.
Cunningham, L. and J. Reich, Culture and Values, Vol. I & II.
Slatkin, W., Women Artists in History.
Hughes, R., The Shock of the New.

- Visuals

(For example) Portraits by: Rembrandt, della Francesca, Ruben, Holbein, Manet, Picasso, Matisse, deKooning, Hals, Bronzino.

- Films

NFB categories - Canadian Paintings; Portrait Paintings.

cont....

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: A. Different periods of history yield different interpretations of the same subject or theme.

STUDY APPROACHES: (cont'd)

- Make a portrait of yourself or a classmate in which the subject is not only represented physically (drawing, collage or photograph) but indicate aspects of the person's self- family, heritage, cultural background, sports interests, professional aspirations.
- Using a pair of landscapes from the seventeenth century and the nineteenth century, compare and contrast their respective treatment of the environment as subject. Use the process of aesthetic criticism as the basis.

Evaluation Approaches:

Discussion, written work. Use written work, comments in class discussion, and evidence of the concept conveyed in compositions to evaluate student progress. Look for willingness to participate in discussions, comments that show a careful analysis of subject matter and its depiction over time.

rade: ART 20 **Division:** E NTERS **Goal Title:** SOURCES OF IMAG

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.

Focus:

- The effects materials have on the image:

  natural materials - wood, stone, clay, light;
  man-made materials - fabrics, metals, paints, glass, plastics.

- Consider the ways artists take advantage of the unique characteristics of different materials.

- Look at totems, masks, frescoes, carvings, additive and subtractive sculptures, fabrics, mosaics, jewelry, collage.

Study Approaches:

- Observe examples in slide, picture or actual form of some of the variety of objects and materials listed above.

- The concepts of "art" and "craft" are often thought of as two separate things. Try to decide (in a class discussion) the relationship between the two. Consider the following questions:

  - which type of art work do you think requires more skill?
  - which requires a better sense of design?
  - does the purpose, or function, of the artifact differ?

cont....

Resources:

- Texts

  Ocvirk, O., et al., Art Fundamentals; Ch. 10.
  Richardson, J.A., Art: The Way It Is; Ch.10-11.
  Elsen, A., Purposes of Art.
  Bennett, B. and C. Hall, Discovering Canadian Art.
  Faulkner, R. and E. Ziegfeld, Art Today.

- Visuals

  Laser Disc - 'Sightlines'.
  Glass - N. Quagliata.
  Mask - Bakuba Mask.
  Fresco - Giotto 'Noli Me Tangere'.
  Stone sculpture - Brancusi 'The Kiss'.
  Mosaic - 'Head of Theodora'.
  Tapestry - Gothic 'The Apocalypse'.
  Bronze sculpture - Rodin 'The Mighty Hand'.
  Collage - Braque 'The Clarinet'.
  Wood sculpture - Nevelson 'Two Hanging Columns'.

- Films

  NFB categories - Artists; Art metalwork; Crafts; Graphic Arts; Paintings; Sculpture.

cont....

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: B. Artists and craftspeople use the possibilities and limitations of different materials to develop imagery.

STUDY APPROACHES: (Cont'd)

- Do a thorough study of one material. Investigate the sources, costs, availability and processes. Research the history of its use as an artistic medium. Visit an artist's studio where the material is used. Interview the artist to find out about the possibilities and limitations of that medium.

(See also Compositions - Component 1 - Concept A.)

Evaluation Approaches:

Discussion, written work, quizzes. Observe participation in class discussion. Evaluate on the basis of displayed knowledge of a wide range of materials and techniques in written and spoken comments. Look for a depth of knowledge about at least one medium or material. Quizzes and written tests may be appropriate here.

rade: ART 20 **Division:** E NTERS **Goal Title:** SOURCES OF IMA

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: C. Different cultures exhibit different preferences for forms, colors and materials in their artifacts.

Focus:

- Characteristic forms, colors and materials are often associated with particular cultures:

  Characteristic proportions - Greece, Africa, Italy.
  Characteristic decorative styles - Greece, Islam, West Coast Indian, Art Nouveau, Bauhaus.
  Characteristic color use - Byzantium, China's specific color system related to color. Use of gold in Eastern European art and architecture.

- Look at: Pre-Columbian, punk/new wave, Japanese, Inuit, Gothic, Byzantine, Baroque, Rococo, contemporary Western culture.

Study Approaches:

- Observe examples in slide, picture or actual form.

- Find examples in the modern environment of motifs and materials that have come to us from other cultures. Discuss the ways that decorative motifs are invented and used.

- By careful examination of modern design, architecture and graphic design, develop a profile of what you believe to be the characteristic form and style of late twentieth century industrial design. Use magazines and

cont....

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is.
  Elsen, A., Purposes of Art.
  Bennett, B. and C. Hall, Discovering Canadian Art.
  Cornell, S., Art: A History of Changing Style.
  Faulkner, R. and E. Ziegfeld, Art Today.

- Visuals

  Laser Disc - 'Sightlines' - World Art.
  Pre-Columbian - Peru: Inca gold cup
  Japanese - Kakiemon porcelain jar
  Chinese - bronze vessel 'kuei'
  African - Ife terra cotta head
  Gothic - Royal Chalices.
  Byzantine - Archangel Michael icon
  Egyptian - Hatshepsut - painted wood
  Modern-F.L. Wright - Guggenheim Museum
  Also other examples of modern art and design.
  Harper and Row - Slide Sets - Art.

- Films

  NFB categories - Indian Masks; North American Indian Sculptures; Yarn Paintings; Origami; Folk Art; Cape Dorset; Inuit; Art Works.

cont....

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL RECOGNIZE THAT WHILE THE SOURCES OF IMAGES ARE UNIVERSAL, THE FORMATION OF AN IMAGE IS INFLUENCED BY THE ARTIST'S CHOICE OF MEDIUM, THE TIME AND THE CULTURE.

Concept: C. Different cultures exhibit different preferences for forms, colors and materials in their artifacts.

STUDY APPROACHES: (cont'd)

newspapers as sources for images and motifs, as well as your own home and school interiors, modern buildings in your community, fashion packages, cars, displays and symbols of cultural importance such as team logos and signs.

Evaluation Approaches:

Discussion, written work. Comments in class and written work should display evidence of knowledge of the different styles and materials in the art of different cultures. Look for comparative analytical comments in both written and spoken work. Written tests as well as research projects may be appropriate here.

OBJECTIVE STUDENTS WILL INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST.

CONCEPTS

A. The adoption of a new medium will effect change in an artist's work.

B. Technology has an impact on the artist's role in modern society.

C. Technology has an effect on materials and imagery used in modern sculpture and painting.

EVALUATION CRITERIA

A. Students begin to discriminate the factors that affect an artist's style. They begin to analyze and describe an artist's work with comments that indicate a knowledge of the effects of different media.

B. Students begin to analyze the role of the artist in modern society. They begin to make analytical statements about the effects of technology on the modern artists way of life.

C. Students begin to recognize the difference between modern and traditional art media. They begin to make analytical statements about the use and effects of modern media in works of art they study.

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATION THROUGH TIME

Objective: STUDENTS WILL INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST.

Concept: A. The adoption of a new medium will effect change in an artist's work.

Focus:

Factors that affect the artist's style.
Analysis of a series of works by one artist that includes his or her use of different media:

- The ways different media cause changes in the artist's styles;
- The ways an artist's stylistic traits can be recognized, even though the medium is different;
- Look at: Michelangelo, Rembrandt, Matisse, Picasso, Degas; their prints, drawings, paintings, sculptures.

Study Approaches:

- Observe examples of the works of one or two artists in slide or picture form.
- Analyse the artist's use of changing media. How have they used the medium to continue the development of their personal styles? How has the medium with its new possibilities and limitations, caused changes in the style development of the artist?
  How do artists select different media to communicate different ideas?
- See Appendix - Art Criticism. Emphasize the Description phase of critical analysis for this concept.

Resources:

- Texts

  Elsen, A., Purposes of Art, Ch. 1, 8, 11, 19.
  Feldman, E.B., The Artist.

- Visuals

  Laser Disc - 'Sightlines' - Canadian Art, Alberta Art.
  Duchamp - 'Dada - Bicycle Wheel'.
  Matisse - 'Jazz: Swimmer in Aquarium'.
  Rembrandt - 'Etching: Hundred Guilder Print'.
  Michelangelo - 'Creation of Adam'.
  Picasso - 'Sculpture: Woman in the Garden'.
  Degas - 'Sculpture: Dancer'.
  Michelangelo - 'Pieta'.
  S. Delaunay.

- Films

  NFB category - Artists.
  ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Discussion. Interview students. Observe participation in class discussion. Look for evidence of application of the concept in the students' analytical comments about their own work and that of well-known artists.

ade: ART 20 **Division:** ENCOUN **Goal Title:** TRANSFORMATION THROUGH E

Objective: STUDENTS WILL INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST.

Concept: B. Technology has an impact on the artist's role in modern society.

Focus:

- Modern communications media: How do they give the artist visibility and exposure? How does public awareness of artists as personalities affect their status and role in society?
- Andy Warhol, Judy Chicago, Salvador Dali, Pablo Picasso: artists as celebrities or public figures.

(See Art 21 - Creation - Objective 1 Concepts A-B.)

Study Approaches:

- Observe the work of one or more artists.
- Research the life of a twentieth century artist: investigate the sources of his or her fame, how the artist was portrayed in the media, the events that shaped his/her life.
- Select a well-known, controversial modern artist. Write a press release to publicize the artist's next "opening" at a major gallery. Do research at commercial galleries or back issues of art magazines to get an idea of the kinds of remarks included in such writings. Present with slides and a design for a brochure.

Resources:

- Texts

Elsen, A., Purposes of Art, Ch. 1, 22.
Richardson, J., Art: The Way It Is.
Feldman, E.B., The Artist.
Hughes, R., The Shock of the New.
Slatkin, W., Women Artists in History.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Andy Warhol - 'Self-Portrait'.
Judy Chicago - 'Three Studies'.
Picasso - 'Interior with Girl Drawing'.
C. Oldenberg - 'Monument for Yale University'.
Salvador Dali - 'Persistence of Memory'.
(Also other works by above artists.)
Video performance pieces.

Evaluation Approaches:

Discussion. Observe participation in class discussion. Assess for willingness to make comparisons between artists in different situations and times, to find out about the role of the media and technology in the careers of modern artists.

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATION THROUGH TIME

Objective: STUDENTS WILL INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST.

Concept: C. Technology has an effect on materials and imagery used in modern sculpture and painting.

Focus:

Modern technology as a source of imagery:

- Use of modern technology to create art;
- Scientific theories of color-influence of physics and chemistry;
- Space-age graphics, geometric designs, machine-like precision in painting and sculpture;
- Color-field and op painting, minimalist painting and sculpture, use of industrial materials and process in sculpture;
- Painters: Rothko, Newman, Louis, Albers, Anuskiewicz, Riley, Vasarely;
- Sculptures: Smith, Calder, Brancusi, Hudson, Segal, Hanson, Caro.

Study Approaches:

- Observe examples of the work of the above artists in slide or picture form.
- Use a machine (typewriter, computer, calculator) to make an image.
- Develop a photographic essay: explore images of machines, the modern city, speed and scientific progress.

Resources:

- Texts

Richardson, J., Art: The Way It Is; Ch. 9-11.
Elsen, A., Purposes of Art.
Roukes, N., Art Synectics, Ch. 5.
Arnason, H.H., History of Modern Art.

- Visuals

Laser Disc - 'Sightlines' - World Art, Canadian Art, Alberta Art.
Helen Frankenthaler - 'Yellow Clearing'.
C. Oldenberg - 'Monument for Yale University'
N. Graves - 'Variability and Repetition of Similar Forms'.
G. Segal - 'The Diner'.
Computer Graphics.

Evaluation Approaches:

Portfolio, discussion. Observe participation in discussions and extent of involvement in individual and group projects. Look for comments and projects that display a thoughtful analysis of the role of technology in modern art.

ade: ART 20 **Division:** ENCOUN **Goal Title:** TRANSFORMATION THROUGH

Objective: STUDENTS WILL INVESTIGATE THE IMPACT OF TECHNOLOGY ON THE INTENTIONS AND PRODUCTIONS OF THE ARTIST.

Concept: C. Technology has an effect on materials and imagery used in modern sculpture and painting.

STUDY APPROACHES: (cont'd)

- Explore image-production through computer graphics, laser technology, film and video, modern mechanical printmaking techniques.

OBJECTIVE STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

CONCEPTS

A. The relationships of different features of a work of art may be compared to the total effect of the work.

B. Artists depict subjects from different points of view.

C. Throughout history a wide range of media and techniques has been used to make art.

EVALUATION CRITERIA

A. Students begin to combine the four aspects of critical analysis - description, analysis, interpretation and judgement - in a more complete criticism of the works they study. They are more proficient at comparing various components of works to the whole, and more able to justify their evaluative statements by reference to the work and its components.

B. Students are more able to vary their criticism of art works to account for the point of view of the artist. They consider more factors in their judgement of works.

C. Students are more able to recognize and describe a variety of media and techniques. Each student becomes particularly knowledgeable about one medium and can describe its purposes and processes to the class.

ade: ART 20 **Division:** EN TERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

Concept: A. The relationships of different features of a work of art may be compared to the total effect of the work.

Focus:

- Developing the skills of visual analysis and aesthetic criticism.
- Becoming aware of the artist's application of design concepts.
- Thorough analysis of works of art, with particular attention to artist's use of positive and negative space, exaggeration, shifting perspective (points of view) and chance occurrences to develop compositions.

Study Approaches:

- Visit galleries, museums and craft shows.
- Observe selected examples in slide and picture form.
- Conduct aesthetic criticisms of selected works in large and small groups. Place emphasis on the analysis segment of the critical process.
- Write an imaginary newspaper review of an art show or a single work. Use the methods of art criticism, but also use a journalistic style.
- Have student teams present critical analyses of works to the class. Four-member teams describe, analyse, interpret and judge works after a small group discussion and planning session in which they analyse a chosen or assigned work of art.

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; Ch. 2-11.
Elsen, A., Purposes of Art.
Richardson, J., Art: The Way It Is.
Feldman, E., Varieties of Visual Experience, Part V.
Malins, F., Understanding Painting - The Elements of Composition.

- Visuals

Any of the slides included in the selection for Art 20.
Picasso - 'Card Player'.
M. Ernst - 'Loplop Introduces'.
Arp - 'Collage Arranged According to the Laws of Chance'.
Braque - 'The Clarinet'.
S. Dali - 'The Crucifixion'.
L. Nevelson - 'Sky Cathedral'.

Evaluation Approaches:

Assess written reports and class discussions. Look for use of the process of critical analysis in comments and written work. Look for use of appropriate design terms, an individual judgement and the ability to substantiate interpretive statements by reference to parts of the work itself.

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

Concept: B. Artists depict subjects from different points of view.

Focus:

- Interpretation of subject matter.
- Careful, comparative visual analyses of a series of works of art dealing with the same subject (portraits, landscapes, religious concepts).
- An artist's point of view can be associated with his or her own personal response to the subject, the influence of other artists' styles and the ideas about the subject matter prevalent in the society at the time the work was made.

(See Encounters - Sources of Images, Concept A; Compositions - Relationships 2 - Concept A.)

Study Approaches:

Observe examples in slide or picture form.

- Conduct in-depth analyses of series of works that depict obvious social themes, portraits, landscapes, or religious concepts. Students should work with groups of works from different time periods or cultures but having the same subject. Using the methods of art criticism, visual analyses can be conducted that compare works of art for stylistic differences. Emphasize the Interpretation phase of art criticism, and consider the artist's personal response, influence of other artists and social factors which could affect the artist's interpretation of the theme or subject.

Resources:

- Texts

  Richardson, J., Art: The Way It Is.
  Elsen, A., Purposes of Art.
  Bennett, B. and C. Hall, Discovering Canadian Art.
  Feldman, E., Varieties of Visual Experience.
  Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

  A. Gentileschi, E. Sirani, F. Galizia - 'Judith'.
  Leonardo - 'Caricatures'.
  S. Dali - 'Crucifixion'.
  Manet - 'Portrait of Madame Manet'.
  Matisse - 'Portrait of Madame Matisse'.
  Also other examples from slides selected for Art 20 Compositions and Drawings.
  Harper and Row - Slide Sets - Art.

- Films

  NFB category - Portrait Paintings.
  ACCESS: - Art Category in Curriculum Index.

cont....

rade: ART 20 **Division:** E NTERS **Goal Title:** IMPACT OF IMAGE

Objective: STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

Concept: B. Artists depict subjects from different points of view.

Evaluation Approaches:

Written work, discussion. Look for interpretive and evaluative comments that indicate an awareness of the artist's personal style. Look for comparative comments that reflect a willingness to make thoughtful open-minded critical comments that refer to the artist and his works rather than uninformed opinion.

Grade: ART 20 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

Concept: C. Throughout history a wide range of media and techniques has been used to make art.

Focus:

- Recognition of the characteristics of different media.
- Development of skills of description and analysis of different art forms.
- Practice of the methods of art criticism (see Appendix) with particular emphasis on the Description and Analysis phases.
- Consideration of the effects changing media can have on the way a subject is depicted.
- Expressive limitations of the various media.

(See Compositions - Components - Concepts A and B; Drawings - Record - Concept B.)

Study Approaches:

- Visits to galleries, museums, craft shows.
- Visits to artists' studios.
- Observe examples of a wide variety of art forms, both contemporary and historic, in slide and picture form.

cont....

Resources:

- Texts

Ocvirk, O., et al., Art Fundamentals; Ch. 10.
Richardson, J., Art: The Way It Is.
Elsen, A., Purposes of Art; Ch. 10.
Feldman, E., Varieties of Visual Experience, Part V.

- Visuals

Laser Disc - 'Sightlines' - World Art.
Stained glass - Rose window, Chartres.
Weaving - Inca weaving.
Lithography - Kollwitz 'Death takes the Children'.
Pottery - Ming dynasty vase.
Marble sculpture - Michelangelo 'David'.
Architecture - F.L. Wright - Guggenheim Museum.
Woodcut - Durer 'Apocalypse'.
Watercolor - J. Marin - 'Pine Tree', 'Small Point, Maine'.

Evaluation Approaches:

Discussions and written work. The students should display a knowledge of vocabulary of media and techniques: Look for greater proficiency and specificity in descriptions of the art works of history as well as their own and classmates' works.

rade: ART 20 **Division:** E NTERS **Goal Title:** IMPACT OF IMAG

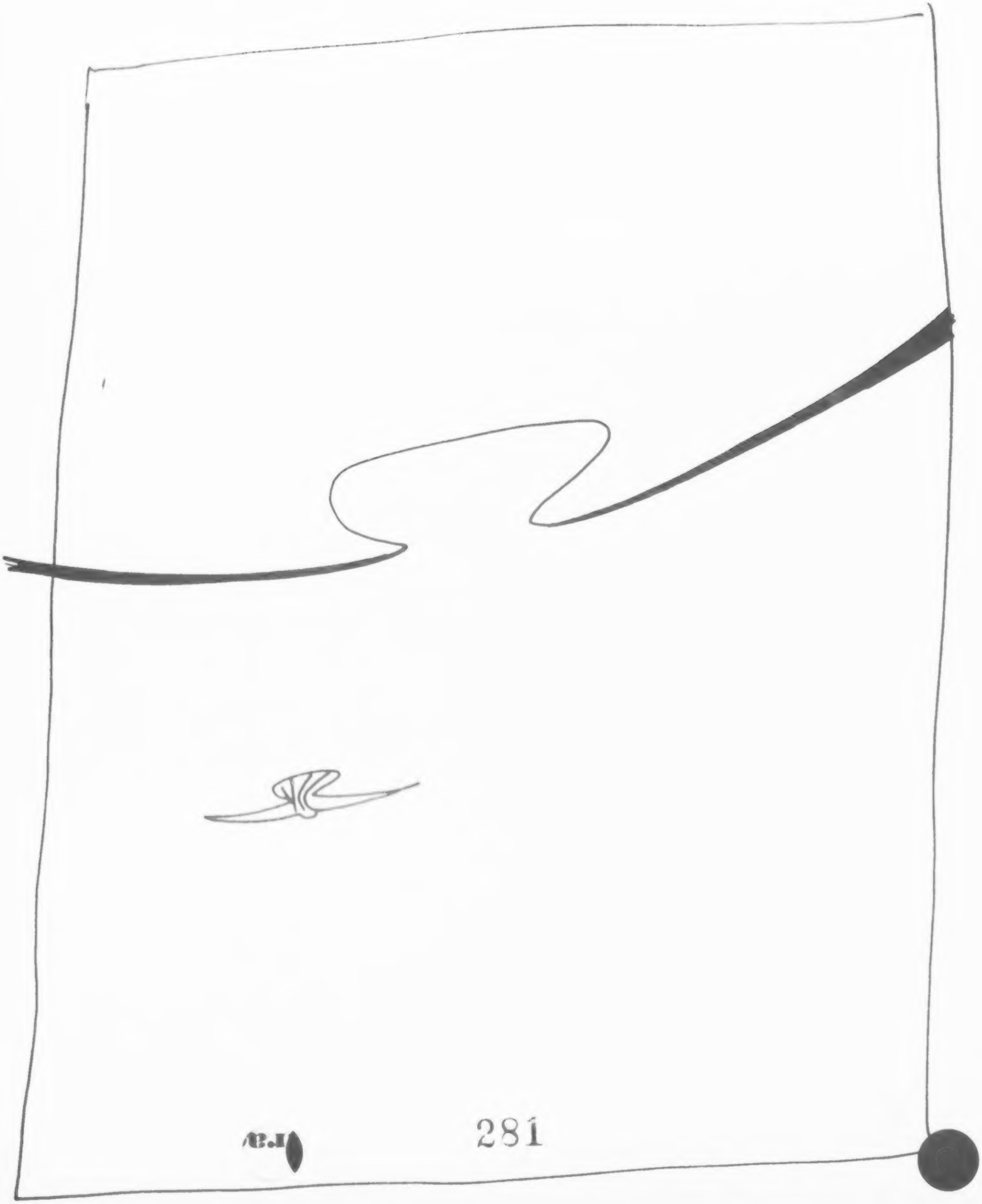
Objective: STUDENTS WILL ACQUIRE A REPERTOIRE OF VISUAL SKILLS USEFUL FOR THE COMPREHENSION OF DIFFERENT ART FORMS.

Concept: C. Throughout history a wide range of media and techniques has been used to make art.

STUDY APPROACHES: (cont'd)

- Hold a simulated auction. Each student must prepare a thorough description of an historic work and "sell" it to his/her classmates by describing in detail its qualities and historic significance. The careful description of the way it was made and how it represents the appropriate use of an artist's material is the object of the exercise.

- Conduct an in-depth analysis of many examples of a single medium. Use the process of aesthetic criticism (description, analysis, interpretation and judgement) to organize the discussion.



ART 30

Objectives and Concepts

Objectives and Concepts
Art 30

Drawings

STUDENTS WILL:

Record

ACHIEVE PERSONAL STYLE. p.129*

Concept:

A. Individual treatments of similar subjects or themes may serve to identify individual artists. p.130

Investigate

DEVELOP AND REFINE DRAWING SKILLS AND STYLES. p.132

Concepts:

A. A repertoire of drawing techniques is needed to express visual ideas. p.133

B. Explorations of a technical or creative nature may lead individuals into highly personalized work sessions. p.134

Communicate

EXHIBIT A PERSONAL STYLE THROUGH IN-DEPTH STUDIES. p.135

Concepts:

A. Recording the development of visual ideas in a consistent manner is a part of developing personal style. p.136

B. A series of complete compositions presented for public display provides a visual statement about an artist. p.137

Compositions

STUDENTS WILL:

Components

USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING. p.143

Concepts:

A. The selection and presentation of perceptions, conceptions, and experiences as visual content for art works is an important aim of the artist. p.144

B. Planned and spontaneous methods of working are ways of developing visual images. p.146

C. Color modifies the experience or idea presented in visual form. p.148

Relationships 1

DEVELOP AND SOLVE DESIGN PROBLEMS. p.149

Concept:

A. Individually devised design problems may lead to highly personalized works. p.150

Relationships 2

USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS. p.152

Concepts:

A. Criteria such as originality, organization, techniques, function, and clarity of meaning may be applied in evaluating works of art. p.153

Encounters

STUDENTS WILL:

Sources of Images

RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS. p.159

Concepts:

A. Personal situations and events in artists' lives affect their personal visions and work. p.160

B. Historical events and society's norms have an effect on an artist's way of life and work. p.162

Transformations Through Time

ANALYZE THE FACTORS THAT GENERATE A WORK OF ART OR AN ARTISTIC MOVEMENT: THE EXPERIENCES OF THE ARTISTS AND THE IMPACT OF THE CULTURE. p.164

Concepts:

A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity, and relationship to the community in which they exist. p.165

B. A specific artistic movement and its works of art influence later artistic movements. p.167

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Articulate and Evaluate

USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS. p.138

Concepts:

A. An understanding of major 20th Century artists and movements adds to the ability to evaluate one's own work. p.139

B. Identification of similarities and differences between the students and professional artists enhances the students' analysis of their own work. p.141

C. The ability to discriminate between subjective response and an analytic response enhances analysis of one's work. p.142

B. Art works may be analyzed for personal, social, historic, or artistic significance. p.154

Organizations

DEVELOP A PORTFOLIO OF WORKS WHICH WILL REPRESENT THEIR PERSONAL STYLE. p.155

Concepts:

A. Artistic concerns and styles will determine the conception and the organization of images. p.156

B. Personal preference for a medium influences visual problem-solving methods. p.157

Impact of Images

QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT OR SIGNIFICANT TO THEM IN CONTEMPORARY CULTURE. p.168

Concepts:

A. Imagery can depict an important local political or social issue. p.169

B. Imagery can depict important aspects of the student's own life. p.171

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OBJECTIVE STUDENTS WILL ACHIEVE PERSONAL STYLE.

CONCEPTS

A. Individual treatments of similar subjects or themes may serve to identify individual artists.

EVALUATION CRITERION

A. Students commit themselves to visual problem-finding pursuits. Students' works incorporate individual style.

ade: ART 30 **Division:** AWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL ACHIEVE PERSONAL STYLE.

Concept: A. Individual treatments of similar subjects or themes may serve to identify individual artists.

Focus:

- Value one's own "touch".
- Encourage development of unique personal mental images, looking inward, creative vision.
- Make a commitment to solve a visual problem within a theme.

Study Approaches:

- Personal portfolios and sketchbook problems are primarily student responsibilities.
- Problem delineation may be an individual or group selection. Various methods of problem delineation may be explored (synectics, random generation, personal conflict, formal investigation, etc.).
- Encourage group discussion of personal experiences with image making.
- Do weekly group interpretations (in a selected medium) of a single object or theme. After several weeks, treat subject or theme with a different medium. Hold a group critique of all works. Identify differences and similarities in the individual styles that exist. Propose further possibilities for students to pursue.

cont....

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process, pp. 2-15.
Elsen, A., Purposes of Art, Ch. 22.
Richardson, J.A., Art: The Way It Is, pp. 206-227.
Roukes, N., Art Synectics, Ch. 2.
Peterson, K. an J.J. Wilson, Women Artists.

- Visuals

Laser Disc - Sightlines - Canadian Art; Alberta Art; People and Manufactured Environment.
Slides of artists whose retrospective collections are available.
van Gogh - 'Night Cafe'; 'Courtyard Garden in St. Remy'; 'Crows Over the Wheatfield'; 'Artist's Room in Arles'.
Michelangelo - 'Holy Family'; 'God Creating the Sun and the Moon'; 'Last Judgement'; 'Separation of Light and Dark' (Sistine Chapel); 'Virgin and Child with St. John and Angels'; 'Studies for the Libyan Sibyl'.
Rembrandt - 'Portrait of Jan Six'; 'Night Watch'; 'Portrait of Titus'; 'Supper at Emmaus'; 'A Cottage Among the Trees'.

cont....

Grade: ART 30 **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL ACHIEVE PERSONAL STYLE.

Concept: A. Individual treatments of similar subjects or themes may serve to identify individual artists.

STUDY APPROACHES: (cont'd)

- Students may present to the teacher a tentative written plan, listing ideas, themes, media and techniques which they would like to work with for a period of time (week, month, three months - depending upon situation). Evaluation approaches and criteria could be agreed upon at this point. For example: Drawings of natural and fantasy forms which provide content for experiments in the following processes: stencil - airbrush, silkscreen, painting; embossing based on stencil forms; sandblasting on glass using stencil forms. Completed works will be emphasized. A stylized West Coast Indian approach to shape will be a focus. Discussions and written critical analyses, as well as identifiable development in media use and techniques through demonstration will serve as parts of the evaluation.

- Visuals (cont'd)

  Picasso - 'Family of the Saltimbaques.
  Mantegna - 'Madonna and Child'.

- Films

  ACCESS - Art Category in Curriculum Index.
  NFB categories - Artists; Canadian Paintings; Canadian Indian Paintings; Quebecois Paintings.

Evaluation Approaches:

Drawing portfolio, sketchbook, discussions. Establish the methods that students use to select problems by discussion (group and individual). Chart by observation the individual processes applied to produce images. Acquire written comments from students about the creative process. Developing expertise should suggest that the "struggle" to draw is not apparent in the drawing.

OBJECTIVE STUDENTS WILL DEVELOP AND REFINE DRAWING SKILLS AND STYLES.

CONCEPTS

A. A repertoire of drawing techniques is needed to express visual ideas.

B. Explorations of a technical or creative nature may lead individuals into highly personalized work sessions.

EVALUATION CRITERIA

A. Students express themselves with competence in a number of styles with a variety of techniques and media. Art works are made available in some context in a formal showing.

B. Students behave as artists in creative decision making capacities and in independent technical development.

Grade: ART 30 **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: A. A repertoire of drawing techniques is needed to express visual ideas.

Focus:

- An awareness of a continuum of development spanning objective/abstract/non-objective.
- The deliberate choice of techniques to support image content is emphasized.

Study Approaches:

- Create a variety of student selected problems.
- Continue use of sketchbook as a record of style interpretations. Observe refinements of favorite techniques and selections of subjects or themes.
- Visual styles as goals can be identified prior to start of work; works can be analyzed by student for achievement of these.
- Encourage research and experimentation in techniques not previously emphasized in Art 10 and 20.
- Throughout the term, have individual students give large group presentations of different techniques. Encourage students to tutor others in these techniques.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process, pp. 2-15, 238-258.
Elsen, A., Purposes of Art, pp. 378-400.
Nicolaides, K., The Natural Way to Draw.
Morris, J., 100 Years of Canadian Drawings.
Mendelowitz, D., A Guide to Drawing.

- Visuals

Laser Disc - Sightlines - World Art.
Retrospective/comparative: slides of art works.
Paul Klee - 'Full Moon Over the Town'.
da Vinci - 'The Deluge'.
Moore - 'Pink and Green Sleepers'.
Durer - 'The Hare'.
B. Morisot.
K. Kollwitz.
Degas.
G. Olson.

Evaluation Approaches:

Drawing portfolio and sketchbook, art shows. Look for awareness of objective/non-objective continuum in works, although personal interest will emphasize one style/concept over others. Analyze drawings for technical and aesthetic effectiveness.

rade: ART 30 **Divisio** RAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL DEVELOP AND REFINE DRAWINGS SKILLS AND STYLES.

Concept: B. Explorations of a technical or creative nature may lead individuals into highly personalized work sessions.

Focus:

- An emphasis on development of the willingness to re-form or re-do ideas in new ways.

Study Approaches:

- Explorations are recorded in the student's personal portfolio and sketchbooks.
- Group discussions emphasize student descriptions of their own interests or present problems.
- Make available situations that resemble the artist's situation in order to encourage student independence.
- Allow students to choose a subject or theme of importance to them. Develop works in four media: e.g., pencil or ink study, computer drawing, intaglio interpretation and clay sculpture. Through critiques, have students describe the experience which was most interesting, most challenging, most successful.

Resources:

- Texts

  Roukes, N., Art Synectics, Ch. 2.
  Porter, T. and S. Goodman, Manual, Vol. 2.
  Hanks, K. and L. Belliston, Rapid Viz.
  McKim, R., Experiments in Visual Thinking.
  Books containing technical information.

- Visuals

  Laser Disc - Sightlines - Alberta Artists; Photographic Processes.
  G. O'Keefe - 'Sky Above Clouds'.
  Miro - 'The Poetess'.
  Klee - 'Full Moon Over the Town'.
  Picasso - 'Family of Saltimbaques' (study).

- Films

  NFB categories - Artists; Craftsmen.
  ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Portfolio and studio work. Look for evidence of independent explorations. Examine both incomplete and complete projects for integrity of idea and/or techniques to student's personal goals.

OBJECTIVE STUDENTS WILL EXHIBIT A PERSONAL STYLE THROUGH IN-DEPTH STUDIES.

CONCEPTS

A. Recording the development of visual ideas in a consistent manner is a part of developing personal style.

B. A series of complete compositions presented for public display provides a visual statement about an artist.

EVALUATION CRITERIA

A. Students are cognizant of aspects of the creative process and use their own records of this process to further the development of their personal style.

B. Formal display is accomplished by the students in settings or situations appropriate to the nature of the works.

rade: ART 30 **Division** RAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL EXHIBIT A PERSONAL STYLE THROUGH IN-DEPTH STUDIES.

Concept: A. Recording the development of visual ideas in a consistent manner is a part of developing personal style.

Focus:

- Ability to work independently: use of sketchbook in ongoing manner to record and to develop ideas.

Study Approaches:

- Written thoughts and visual ideas are consistently recorded.
- Make personal observations about interactions of interests, abilities and technical competence and influence on works.
- Present a portfolio of all preliminary works (working drawings to finished drawing or maquettes) which were used to arrive at finished works (two or three dimensional works).

Resources:

- Texts

  Diaries, sketchbooks of artists if available. (e.g., Paul Klee, van Gogh, Emily Carr)

- Visuals

  Laser Disc - Sightlines - World Art.,
  Picasso - 'Family of Saltimbaques' (study).
  Siqueiros - 'March of Humanity'.

- Films

  NFB category - Canadian Paintings.

Evaluation Approaches:

Portfolio, notebooks, sketchbooks, art shows. Look for ideas recorded in sketchbooks and relationships to work undertaken in studio setting. Acquire comments regarding the selection of a problem, the development of the idea, and the production of the idea as related to the students' search for personal style. Acquire evaluations from student of the success of works based on independently or externally derived criteria.

Grade: ART 30 **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL EXHIBIT A PERSONAL STYLE THROUGH IN-DEPTH STUDIES.

Concept: B. A series of complete compositions presented for public display provides a visual statement about an artist.

Focus:

- Work to complete portfolio, with public displays as goal.

Study Approaches:

- Participate in a group show at the local or regional level, as well as other situations (national art shows, art galleries, photos/ drawings submitted to magazines, etc.).
- Create a thematic space and present a complete 'work' within it.
- Ask the question 'what other ways can we display or show our art'? Make the arrangements necessary. Consider alternative galleries, street or warehouse shows, etc. Check the art newspapers to see various show formats being done by other artists.

Resources:

- Visits to galleries to enhance understanding of a show's set up and lighting.

Evaluation Approaches:

Display. The formal presentation of art works can be assessed on levels previously mentioned, as well as the professional or otherwise appropriate display arrangements made by students. Feedback from viewing audiences could be of interest to student and collected in various manners.

OBJECTIVE STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

CONCEPTS

A. An understanding of major 20th Century artists and movements adds to the ability to evaluate one's own work.

B. Identification of similarities and differences between the students and professional artists enhances the students' analysis of their own work.

C. The ability to discriminate between subjective response and an analytic response enhances analysis of one's work.

EVALUATION CRITERIA

A. Students recognize major perceptual and conceptual developments of the 20th Century, and are able to apply this knowledge when critically or subjectively responding to their own works.

B. Students are capable of discerning some of the artist's roles available to them as image makers.

C. Students are to respond flexibly, subjectively or analytically to their own works, and can use the information gathered to further the development of their visual abilities.

Grade: ART 30 **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: A. An understanding of major 20th Century artists and movements adds to the ability to evaluate one's own work.

Focus:

- Analysis and evaluation of art movements helps to place one's work in an artistic context.
- Identify perceptual/conceptual streams of art making.
- Selections from movements listed in 'Visuals' as appropriate.

Study Approaches:

- Summaries, presentations, handmade books and interviews may be done by students.
- Discuss past, present, and future artistic movements.
- Write analyses of one's own works in relation to concepts studied.

Resources:

- Texts

Richardson, J.A., Art: The Way It Is, pp. 230-267.
Elsen, A., Purposes of Art, Ch. 14, 17-22.
Bennett, B. and C., Hall, Discovering Canadian Art.
Hamilton, G.H., Painting and Sculpture in Europe 1880-1940.
Morris, J., 100 Years of Canadian Drawings.
Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

Laser Disc - Sightlines - World Art; Canadian Art; Alberta Art.
Impressionism.
Art Nouveau.
Fauves.
Cubists, Dada.
Expressionism.
Futurism.
Abstract.
Surrealism.
Op art.
Pop art.
Color field painting.
Conceptual art.
Figurative Expressionism.
Post-Modern.

cont....

rade: ART 30 **Division:** D NGS **Goal Title:** ARTICULATE AND UATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: A. An understanding of major 20th Century artists and movements adds to the ability to evaluate one's own work.

- Films

  Video art; Films about individual artists and movements.

Evaluation Approaches:

Discussion, presentations, written works. Look for knowledge of movements and artists in thoroughness of written works and in written/verbal analyses submitted by students of their own works, as well as in discussion. Assess for concept accuracy and willingness to form individual opinions.

Grade: ART 30 **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRTICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: B. Identification of similarities and differences between the students and professional artists enhances the students' analysis of their own work.

Focus:

- Understanding the motivations to make art.
- Recognition of their own response and critical analysis of their approach.

Study Approaches:

- Examine the similarities and differences of professional and amateur artist through visits and interviews.
- Visit the studios of artists and artist run spaces.
- Read personal statements made by artists on their own experience. Use films in which the artist speaks personally.
- Collect articles from art newspapers or elsewhere that report about artists and their own comments on their works.
- Write to an artist you admire. Ask them to respond to problems or questions you have about your art making.

Resources:

- Visits/interviews to artists.
- Visuals

  Laser Disc - Sightlines - Alberta Artists.
  Student's own collection of sketchbook/journals through Art 10/20/30.

- Films

  ACCESS - Art Category in Curriculum Index.
  NFB categories - Artists; Canadian Indian Paintings; Canadian Paintings; Quebecois Paintings; Inuit.
  Video and films focusing on artists discussing their own work (e.g., "People Working" from Images and Things series (ACCESS).

Evaluation Approaches:

Written/verbal descriptions. Look for an appreciation of the students' roles as artists, projections of future lifestyles, and also of their role as connoisseurs and critics in society.

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[illegible]rade: ART 30 **Division:** D[illegible]GS **Goal Title:** ARTICULATE AND [illegible]ATE

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: C. The ability to discriminate between subjective response and an analytical response enhances analysis of one's own work.

Focus:

- Consolidating recognition of the different aspects of image making: the artist (idea maker), the doer (the technician), the consumer (the responder) and the connoisseur (the critic).

Study Approaches:

- Have students write philosophic statements about their own style.
- A symposium (composed of an artist, a technician, a consumer, and a critic) could be staged to reveal varying viewpoints about a selected topic.

Resources:

- Texts

Simmons, S. and M. Winer, Drawing: The Creative Process.
Bennett, B. and C. Hall, Discovering Canadian Paintings.
Richardson, A. Art: The Way It Is, Ch. 8-9.
Elsen, A. Purposes of Art.
Feldman, E.B. Varieties of Visual Experience, Part 5.

- Visuals

Student's own works.

Evaluation Approaches:

Written and verbal records. Look for the recognition in the students that the different aspects of response exist and can be employed to further their own development. Acquire written or verbal statements that attend to the various aspects of image making.

OBJECTIVE STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

CONCEPTS

A. The selection and presentation of perceptions, conceptions, and experience as visual content for art works is an important aim of the artist.

B. Planned and spontaneous methods of working are ways of developing visual images.

C. Color modifies the experience or idea presented in visual form.

EVALUATION CRITERIA

A. Students commit themselves to visual problem-finding pursuits. They investigate their own experiences through the creative process.

B. Students are flexible in manners of working, as appropriate to the medium. Competence in at least one medium is expected.

C. Applications of color are sophisticated, and appropriate to effect intended.

rade: ART 30 **Division:** POSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concept: A. The selection and presentation of perceptions, conceptions and experience as visual content for art work is an important aim of the artist.

Focus:

- Developing confidence in one's own insights, feelings, perceptions.
- Developing awareness of selection process as related to the variety of images possible; critical abilities applied.

Study Approaches:

- Encourage group discussions about the interrelation of personal experiences and image making.
- Sketchbooks kept over this year or the three year period provide records of interest. Students could defend selection of content for further development by: identifying themes, writing and discussing personal meanings or needs, and analyzing work after completion for the quality of the presentation of the idea vs. the initial conception of the idea.
- Students could conduct biographical research: interviews with fellow students could elicit background, interests, media, content, expectations, etc. These could be documented in some way.

cont....

Resources:

- Texts

Elsen, A., Purposes of Art.
Richardson, J.A., Art: The Way It Is.
Selected readings from artists' diaries or biographies (e.g., Paul Klee, Ken Danby) that describe the gathering and the selection of ideas.
Roukes, N., Art Synectics, Ch. 3.
Slatkin, W., Women Artists in History.

- Visuals

Laser Disc - Sightlines - Themes for Study and Motivation.
J. Chicago - 'The Dinner Party'.
K. Kollwitz.
J. Johns.
R. Magritte.
G. Rouault.
P. Modersohn-Becker.

- Films

NFB categories - Canadian Sculptures; Quebecois Sculptures; Inuit.
ACCESS - Art Category in Curriculum Index.
Films of artists discussing ideas and arrangements of ideas.

cont....

Grade: ART 30 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concept: A. The selection and presentation of perceptions, conceptions and experience as visual content for art work is an important aim of the artist.

STUDY APPROACHES (cont'd)

- Create a symbol to represent a feeling or an emotion from a dream or a vision (e.g., an open door as opposed to a closed door). Use this symbol as a major personal statement. Incorporate this into a series of works using both 2D and 3D. The series itself may make a further statement.

- Isolate one specific sense other than sight (e.g., taste or smell). Become aware of your own senses through sensory awareness exercises. Create an art work (e.g., a "mini-environment") which appeals primarily to that sense.

Evaluation Approaches:

Drawing/Compositions portfolio, sketchbook, journal, discussion. Establish the methods that students use to generate and select ideas (group or individual discussion). Acquire written comments from students about their own creative process. Chart by observation, student involvement with the visual thinking aspects of image making. Look for developing confidence as to selection and organization or presentation of visual ideas. Look for ideas recorded in sketchbooks and relationships to work undertaken in studio.

rade: ART 30 **Division:** OSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concept: B. Planned and spontaneous methods of working are ways of developing visual images.

Focus:

- Expertise in a medium; personal style of working.
- Experimenting with the relationship between ideas and methods of working them out in a medium.

Study Approaches:

- Developing the discipline of varying one's approach, students may plan to treat a work in a new way. Record intention and expectation, then work out the image. Record or discuss the impact on style of working on image content.
- Use the Art Synectics Wheel in Art Synectics, pp. 126-127.
- A collected group of works in one medium is set as goal. Student competency is understood as a major concern.
- The student and teacher may discuss individual development. Interview artists in different media. How do different media influence the artistic process? Presentations of findings can be performance, books or multi-media assemblages.

cont....

Resources:

- Texts

Ocvirk, O. et al, Art Fundamentals, pp. 16-18, Ch. 11.
Roukes, N. Art Synectics, pp. 126-127.
Porter, T. and S. Goodman, Manual of Graphic Techniques Vol. 2
Readings from selected artists' diaries or biographics pertaining to media and methods of working.

- Visuals

Laser Disc - Sightlines - as appropriate.
Slides from slide collection as appropriate.
John Cage.
L. Krasner, J. Pollock.
John Hall.

- Films

Films of artists discussing media and techniques used in their work.

cont....

Grade: ART 30 **Division:** COMPOSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concept: B. Planned and spontaneous methods of working are ways of developing visual images.

STUDY APPROACHES (cont'd)

- Create two happenings or performance works around the same theme. Involve student artists, musicians and actors. Arrange one in a planned format and let the other develop spontaneously. Two art works could result: the performance itself; or the video-recorded reaction and interpretation to the performance.

Evaluation Approaches:

Portfolio, sketchbooks, art shows. Look for ability to work spontaneously or deliberately, according to nature of medium. Development of competence within one medium to the point of sophistication or sureness. Also development of the flexibility to approach new medium, new ways. Development recorded through charts written observations, comparative discussions at different times of year (records kept by both student and teacher).

rade: ART 30 **Division:** OSITIONS **Goal Title:** COMPONENTS

Objective: STUDENTS WILL USE PERSONAL EXPERIENCES AS SOURCES FOR IMAGE MAKING.

Concept: C. Color modifies the experience or idea presented in visual form.

Focus:

- More sophisticated and able applications of color for intended effects, whether sculptural or painterly.

Study Approaches:

- Student works on individually selected problems. Student gathers responses and criticism of his/her work, emphasizing use of color.
- Visual effects desired by student are identified prior to start of work; works are then analyzed for achievement.
- Execute two identical sculptures. Change one to create a special effect using applied color. Create implied color on the other sculpture with the use of filtered light.
- Develop an identical series of black and white photographs. Use stains or color washes to change the local color character of the objects to express a personal feeling or an emotional quality. Ignore the naturalistic qualities of color.

Resources:

- Texts

Ocvirk, Bone, Stinson and Wigg, Art Fundamentals, Ch. 8, 10; plate 52 (Hofmann) plate 73 (Marisol).
Malins, F., Understanding Painting - The Elements of Composition.
Albers, J., Interactions With Color.

- Visuals

Laser Disc - Sightlines - as appropriate.
Marisol - 'The Family' 1962.
Picasso - 'Family of Saltimbaques'; 'Harlequin 1915'; 'The Old Guitarist'; 'The Studio 1955'.
Hoffman, H. - 'The Golden Wall' 1961.
Albers, J. - 'Homage to the Square: Silent Call'.
Ron Bloore - 'White Series'.

Evaluation Approaches:

Portfolio, sketchbooks, art shows. Look for evidence of intended effects. Analyze works with students. Record responses. Preparatory or experimental studies in color are expected. Within preferred medium, ability to develop an extended range of colors (as appropriate).

OBJECTIVE STUDENTS WILL DEVELOP AND SOLVE DESIGN PROBLEMS.

CONCEPTS

A. Individually devised design problems may lead to highly personalized works.

EVALUATION CRITERION

A. Students behave as artists in making creative decisions and in independent technical development.

rade: ART 30 **Division:** POSITIONS **Goal Title:** RELATIONSHIP

Objective: STUDENTS WILL DEVELOP AND SOLVE DESIGN PROBLEMS.

Concept: A. Individually devised design problems may lead to highly personalized works. works.

Focus:

- Individual meaning in art work can be made clear by the solution to a problem selected by the student.
- Development of a portfolio of works demonstrating individual inquiry.

Study Approaches:

- The process of generating ideas worth working on can be exhausted by developing method of problem delineation. For example, students may use the personal concerns, formal visual investigations, or random generation. Students would apply mental strategies to develop works as well as maintaining a design consciousness.
- Students may research problems by reading texts or looking at artists' works. A series of problems escalating in complexity may be devised by students. Analysis by students at completion of each problem may provide new problems to be attempted in series.
- Present your view of your life as a 'Daily Event'. Select aspects of your day from brushing one's teeth, your locker, lunch, a coffee shop, your family, etc. that are significant to you in some way. Consider points of view. Humor, drama, or a documentary approach may be used to achieve your purpose.

Resources:

- Texts

Ocvirk, O. et al., Art Fundamentals, Ch. 8, 10.
Roukes, N., Art Synectics Ch. 2 (Idea generation).
Wong, W., Principles of Two Dimensional Design.

- Visuals

Laser Disc - Sightlines - Slides as related to student inquiry.
J. Johns - 'Target with Four Faces, 1955'.
Duchamp-Villion - 'The Horse'.
Balla - 'Street Light - Study of Light'.
Seraphine de Senlis - 'Tree of Paradise'.

- Films:

ACCESS - Art Category in Curriculum Index.

cont....

Grade: ART 30 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL DEVELOP AND SOLVE DESIGN PROBLEMS.

Concept: A. Individually devised design problems may lead to highly personalized works. works.

Evaluation Approaches:

Portfolio, sketchbooks, studio work. Ensure that methods of creating ideas are discussed or shared with students. Acquire comments regarding the selection of problems, the development of the idea, and the production of the idea related to the student's search for personal styles. Look for excitement and involvement with visual ideas that lead to production in studio sessions. Acquire comments from students as to meanings expressed in works, and overall successfulness. Assess student behaviour for independence and commitment to own work.

OBJECTIVE STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

CONCEPTS

A. Criteria such as originality, organization, techniques, function, and clarity of meaning may be applied in evaluating works of art.

B. Art works may be analyzed for personal, social, historic, or artistic significance.

EVALUATION CRITERIA

A. Students respond to many critical aspects of art works. They are able to evaluate works of art in both oral and written settings. They also begin to establish their own priorities in criteria to be applied.

B. Students recognize that the purposes of art are varied and consequently are flexible in their analysis of art works. The qualities that comprise significance begin to be the focus of discussion.
Knowledge of selected art movements, especially as relevant to their own work, is accurate.

Grade: ART 30 **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: A. Criteria such as originality, organization, techniques, function and clarity of meaning may be applied in evaluating works of art.

Focus:

- Informed use of various critical approaches; discussions/writings begin to analyze many aspects of art works.
- Develop flexible evaluation approach.

Study Approaches:

- Spoken or written evaluations of own and others' art works should include descriptive, analytic, interpretative comments. Research or investigations may be necessary and could be documented.
- Selected readings and personal responses may be shared or performed by students as an evaluative statement about an artist, or school of art.
- Investigations may focus on fellow students' works or own, to recreate 'art salon' atmosphere.

Resources:

- Texts

Ocvirk, O. et al., Art Fundamentals, pp. 3-9.
Elsen, A., Purposes of Art, Ch. 22.
Richardson, J.A., Art: The Way It Is, Ch. 7-8.
Bennett, B. and C. Hall, Discovering Canadian Art.
Feldman, E.B., Varieties of Visual Experience, Part 5.

- Visuals

Works as selected for concept study.

Evaluation Approaches:

Class discussion, individual discussion, presentations, writing in journal. Look for the recognition in students that a variety of visual responses and analyses are available, and can be used to further their appreciation of art works and art making. Responses can be spoken, written, demonstrated. Establish a method or manner of ongoing criticisms in the classroom. Journals or active discussions can be used to define criteria. Acquire evaluations from the student of the success of works (own and others) based on independently or externally derived criteria.

rade: ART 30 **Division:** POSITIONS **Goal Title:** RELATIONSHIP

Objective: STUDENTS WILL USE THE VOCABULARY AND TECHNIQUES OF ART CRITICISM TO ANALYZE AND EVALUATE THEIR OWN WORKS IN RELATION TO THE WORKS OF PROFESSIONAL ARTISTS.

Concept: B. Art works may be analyzed for personal, social, historic or artistic significance.

Focus:

- Outline of some general purposes for making art, especially within the 20th century.
- Research skills applied in investigations.
- Confront questions such as "what makes art works significant," or "why is a piece of work significant in several ways?"

Study Approaches:

- Guided investigations and discussions relate various purposes of categories of art (e.g., social comment, formal inquiry, search for truth and beauty, representational or figural depictions, conceptual.)
- Students search out significance of particular works or artists. Books, films, slides can be studied. Discussions or presentations about what influences our perceptions should include environmental influences, politics, social systems, and aesthetic values.

Resources:

- Texts

Elsen, A., Purposes of Art, all chapters.
Richardson, J.A., Art: The Way It Is.
Feldman, E.B., Varieties of Visual Experience, Part 5.
Petersen, K. and J.J. Wilson, Women Artists.
References that apply to works or artist selected.

- Visuals

Laser Disc - Sightlines - as appropriate.

Evaluation Approaches:

Discussion, presentation, debate, journals. Look for knowledge of selected categories and movements in the ability to identify and discuss new or unknown works (detective abilities). Gather statements from students regarding concepts of significance. Look for developing skills at viewing works from different viewpoints, and justifying findings. Chart participations in open ended discussion groups or research teams.

OBJECTIVE STUDENTS WILL DEVELOP A PORTFOLIO OF WORKS WHICH WILL REPRESENT THEIR PERSONAL STYLE.

CONCEPTS

A. Artistic concerns and styles will determine the conception and the organization of images.

B. Personal preference for a medium influences visual problem-solving methods.

EVALUATION CRITERIA

A. Students are cognizant of aspects of the creative process. They incorporate their own artistic concerns into the originality and integrity of their images.

B. Proficiency in at least one medium will allow for either a 'breadth or depth' approach to image making. Students also display a sense of professionalism in terms of presentation of the completed art works.

rade: ART 30 **Division** POSITIONS **Goal Title:** ORGANIZATIO

Objective: STUDENTS WILL DEVELOP A PORTFOLIO OF WORKS WHICH WILL REPRESENT THEIR PERSONAL STYLE.

Concept: A. Artistic concerns and styles will determine the conception and organization of images.

Focus:

- Developing awareness in student of the need to produce 'honest' images - images demonstrate an artistic integrity - because of the communicative function of the image; also, because of the image's reflections of and connection to the artist.

Study Approaches:

- Discuss how the thoughts and behaviors of an artist influence the selection and construction of that artist's images. Select artists for study.
- Conduct interviews of fellow student artists, record your findings on their attitudes and styles.
- Construct a series of personal artistic goals for the term's work. Monitor your achievement. If your goals change, why? Can you identify major influences on you at present? Are you actively participating in the different aspects of art making (creator, doer, responder-consumer, critic)?
- Consider an issue that interests you: political, soial, economic. Is it possible to make an artistic statement about this issue? Does the impact you wish to make call for any unusual or different compositional arrangements?

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is.
  Ocvirk, O. et al., Art Fundamentals, pp. 3-9; Ch. 9-10.
  Readings as appropriate.

- Visuals

  Laser Disc - Sightlines - as appropriate.

- Films

  ACCESS - Art Category in Curriculum Index.
  NFB categories: Artists; Quebecois Sculptures; Canadian Engraving; Canadian Paintings; Quebecois Paintings.

Evaluation Approaches:

Portfolio and studio work. Look for evidence of individual contemplation or explorations. Examine both complete and incomplete projects, for integrity of ideas and selection of techniques as related to students' stated goals or expectations. From discussions with students, and written comments about works, determine whether student can distinguish the different aspects of art making roles.

Grade: ART 30 **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL DEVELOP A PORTFOLIO OF WORKS WHICH WILL REPRESENT THEIR PERSONAL STYLE.

Concept: B. Personal preference for a medium influences visual problem solving methods.

Focus:

- Developing expertise in at least one medium allows more freedom for visual experimentation and expression.

Study Approaches:

- Consistent work with a preferred medium. Student can record (in sketchbook) responses to quality of ideas over time as influenced by increasing competence.

Resources:

- Texts

  Richardson, J.A., Art: The Way It Is.
  Readings, interviews as appropriate.
  Alberta Culture "Visual Newsletter".

- Visuals

  Calder - Mobiles.
  Moore - 'Pink and Green Sleepers'.
  Durer - 'The Hare'.
  Picasso - 'Guernica'.
  Duchamp-Villon - 'The Horse'.
  Cezanne - 'Mont Sainte-Victoire'.
  Giacometti - 'Walking Quickly Under the Rain'.

- Films

  NFB categories - Artists; Canadian Paintings; Canadian Sculptures; Canadian Engravings; Etchings; Crafts.

cont....

rade: ART 30 **Division:** POSITIONS **Goal Title:** ORGANIZATIO

Objective: STUDENTS WILL DEVELOP A PORTFOLIO OF WORKS WHICH WILL REPRESENT THEIR PERSONAL STYLE.

Concept: B. Personal preference for a medium influences visual problem solving methods.

Evaluation Approaches:

Portfolio, art shows. Observations by teacher of student development in a medium - includes broadening and extending technique repertoire, possible media technique mixing for visual effects, ease of tool use during image making, the breadth or depth of the visual ideas explored.

Observe the attention to the finished presentation of selected works (sense of professionalism). An art show is expected in some format. Student responsibilities to cover all aspects.

OBJECTIVE STUDENTS WILL RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS.

CONCEPTS

A. Personal situations and events in artists' lives affect their personal visions and work.

B. Historical events and society's norms have an effect on an artist's way of life and work.

EVALUATION CRITERION

A-B. Students begin to consider the contextual aspects of artists' lives and cultures that may have affected their work. They begin to include such information in their analysis and interpretation of artistic styles and works of art.

rade: ART 30 **Division:** OUNTERS **Goal Title:** SOURCES OF I[illegible]S

Objective: STUDENTS WILL RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS.

Concept: A. Personal situations and events in artist's lives affect their personal visions and work.

Focus:

- Biographical information about artists' lives. Sources of influence in the style development of one or more well-known, well-documented artists.
- Personal histories: circumstances and events in their personal lives - family information, religious affiliations, health, personal success, aspirations, acceptance by the public and other artists. Relationships with patrons.

Study Approaches:

- Observe examples in slide and picture form. Conduct large group presentations. Have students do research projects.
- Select an artist whose life is well-documented in historical and art historical literature. Develop a personal history that describes as many of the above factors as are available in the library sources. Describe these factors in terms of how they may have influenced the artist's ways of working.

NOTE: The study approaches for Encounters - Art 30 are devised to allow a single, multi-faceted research project to be done by students. In this instance, a sequential approach may be best. Many formats may be used to structure this project: essay, photo journalism, drawn commentaries, tape recordings of simulated artist interviews.

Resources:

- Texts

Elsen, A., Purposes of Art, Ch. 1, 8, 11, 14, 19, 22.
Richardson, J., Art: The Way It Is, Ch. 2.
Cunningham, L. and J. Reich, Culture and Values, Vol. 1.
Feldman, E.B., The Artist.
Feldman, E.B., Varieties of Visual Experience.
Cornell, S., Art: A History of Changing Style.
Coppelstone, T., Art in Society.
Harns, A. and L. Nochlin, Women Artists, 1500-1950.

- Visuals

Laser Disc - Sightlines - as appropriate.
van Gogh - 'Night Cafe'; 'Courtyard Garden at St. Remy'; 'Crows Over the Wheatfield'; 'Artist's Room in Arles'.
Michelangelo - 'Holy Family'; 'Last Judgement'; 'God Creating the Sun and Moon'; 'Separation of Light and Dark;; 'Virgin and Child in St. John'.
Rembrandt - 'Night Watch; 'Portrait of Titus'; 'Portrait of Jan Six'; 'Supper at Emmaus'.

cont....

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS.

Concept: A. Personal situations and events in artist's lives affect their personal visions and work.

- Visuals (cont'd)

  J. Chicago - 'The Dinner Party'.
  M. Cassatt.
  K. Kollwitz.
  H. Frankenthaler.
  A. Gentileschi.

Evaluation Approaches:

Discussion, portfolio. Observe participation in class discussion and group projects. Look for willingness to participate, thoroughness of research, understanding of the concept in relation to the examples of works discussed. Look for willingness to find evidence of the above concept in the student's own work. Use research projects, discussions and interviews as the basis for assessment.

rade: ART 30 **Division:** OUNTERS **Goal Title:** SOURCES OF I S

Objective: STUDENTS WILL RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS.

Concept: B. Historical events and society's norms have an effect on an artist's way of life and work.

Focus:

- Political, economic and social conditions that may influence the artists' work (same artists as previous concept). Cultural context of an individual artist.
  - Social events, values, traditions of the culture in which the artist lived.
  - Political events and circumstances such as wars, revolutions, changing rulers.
  - Economic conditions in the society in which the artist lived that could have affected patronage, living conditions of the artist and his/her family. Prosperity, depression, distribution of wealth.

NOTE: Connections and relationships perceived between social and political circumstances and the artist's style are matters of interpretation. It is difficult to conclude that external circumstances or events actually caused an artist to produce certain kinds of works. We can only suggest influence rather than draw strict casual connection.

Resources:

- Texts

Elsen, A., Purposes of Art, Ch. 1, 8, 11, 14, 19, 22.
Richardson, J., Art: The Way It Is, Ch. 2, 8.
Feldman, E.B., The Artist.
Feldman, E.B., Varieties of Visual Experience.
Cornell, S., Art: A History of Changing Style.
Coppelstone, T., Art in Society.
Cunningham, L. and J. Reich, Culture and Values, Volumes I and II.
Slatkin, W., Women Artists in History.

- Visuals

Laser Disc - Sightlines - World Art; Canadian Art.
See previous concept. Also,
Goya - 'Shootings of May 3, 1808'.
Picasso - 'Guernica'.
Gericault - 'Reft of Medusa'.
G. Segal - 'Bus Driver'.
Daumier - 'Washerwomen'.
Delacroix - 'Liberty Leading the People'.
D. Lange - 'Migrant Mother, Nipoma, California' (photograph).
M. Bourke - 'White' (photographer).
David, Degas, Daumier, Beckmann, Shahn, Kollwitz, Van Gogh, Chicago, Siquieros.

cont....

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL RESEARCH SELECTED ARTISTS AND PERIODS TO DISCOVER FACTORS IN THE ARTISTS' ENVIRONMENTS THAT INFLUENCE THEIR PERSONAL VISIONS.

Concept: B. Historical events and society's norms have an effect on an artist's way of life and work.

Study Approaches:

- See previous concept - sequential study approaches.

- Continue the research project. Include any information that describes the cultural context of the artist being considered. Describe as many circumstances as possible but be sure to discuss them in terms of the possible influences they may have had on the artist's ways of working. (See Appendix - Art Criticism. Emphasize the Interpretation Phase of the critical process in discussion.) If there is merit in making a comparison with any present local or national situations and an artist, consider extending the analysis by examining the recurrence or absence of the circumstances.

Evaluation Approaches:

Discussion, written work. Observe participation in class discussion. Assess on the basis of research thoroughness, willingness to prepare interpretations of art works. See previous concept.

OBJECTIVE STUDENTS WILL ANALYZE THE FACTORS THAT GENERATE A WORK OF ART OR AN ARTISTIC MOVEMENT: THE EXPERIENCES OF THE ARTISTS AND THE IMPACT OF THE CULTURE.

CONCEPTS

A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity, and relationship to the community in which they exist.

B. A specific artistic movement and its works of art influence later artistic movements.

EVALUATION CRITERION

A-B. Students begin to identify works of art and groups of artists as belonging to particular stylistic periods or artistic movements. They begin to look for evidence of style influence between works and artists of similar periods. They begin to use such evidence to attribute influence between artists and styles over time. They begin to include such information in analysis and explanations of similarities and changes in artistic styles.

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL ANALYZE THE FACTORS THAT GENERATE A WORK OF ART OR AN ARTISTIC MOVEMENT: THE EXPERIENCES OF THE ARTISTS AND THE IMPACT OF THE CULTURE.

Concept: A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity, and relationship to the community in which they exist.

Focus:

- In-depth study of a "school of influence". Groups of artists with similar stylistic traits working in a single location or time period are often associated by themselves, by critics or by art historians as a single entity called an artistic movement.
- Examples that could be studied are: Impressionists, Expressionists, Romanticists, Abstract-Expressionists, Color-field painters, Pop artists, New Realist painters. In Canada, examples are: Group of Seven, Regina Five.

Study Approaches:

- See previous concepts - sequential study approaches.
- Observe examples in slide and picture form of one or more stylistic movements. Conduct large group presentations and discussions about the concept of "artistic movement" or "school".
- Continue the research project, expanding the investigation to include the artist's associations with other artists of the same locale or period and the relationships between his/her style and theirs.

cont....

Resources:

- Texts

Elsen, A., Purposes of Art, Ch. 14-15, 17-22.
Richardson, J., Art: The Way It Is, Ch. 8.
Feldman, E.B., The Artist.
Feldman, E.B., Varieties of Visual Experience.
Cornell, S., Art: A History of Changing Style.
Arnason, H.H., A History of Modern Art.
Reid, D., A Concise History of Canadian Painting.
Copplestone, T., Art in Society.
Cunningham, L. and J. Reich, Culture and Values, Vol. I & II.
Slatkin, W., Women Artists in History.
Art Magazines.

- Visuals

Laser Disc - Sightlines - World, Canadian, Alberta Art.
See previous concept, also
Pollock - 'Painting 1945'.
deKooning - 'Woman I'.
Kline - 'Cardina, 1950'.
Rothko - 'Yellow and Gold'.
Newman - 'Vir Heroicus Sublimis'.
Still - 'Painting 1948F'.
Motherwell - 'Elegy to the Spanish Republic'.
Sonia and Robert Delaunay - Orphism.
L. Krasner and J. Pollock - Action Painting.
D. Siqueiros - 'March of Humanity'.

cont....

Objective: STUDENTS WILL ANALYZE THE FACTORS THAT GENERATE A WORK OF ART OR AN ARTISTIC MOVEMENT: THE EXPERIENCES OF THE ARTISTS AND THE IMPACT OF THE CULTURE.

Concept: A. A specific artistic movement and its works of art are influenced by the members' philosophic theme, stylistic identity, and relationship to the community in which they exist.

STUDY APPROACHES (cont'd)

- See Appendix - Art Criticism. Emphasize the Analysis phase of the critical process for this concept.
- Identify components of the local art scene - artists, styles, shows, magazines, artist groups. Identify the prevalent local style. Develop images in that mode and further explore the themes of the community.
- In notebooks, record situations or events in the students' own lives which affect their personal visions and works. Present a portfolio reflecting those encounters and changes.

Evaluation Approaches:

Research projects, discussions. Observe participation in class discussion. Evaluate research project for careful analysis of the factors that may have influenced stylistic development, thorough description of the characteristics and events of an artistic movement.

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL ANALYZE THE FACTORS THAT GENERATE A WORK OF ART OR AN ARTISTIC MOVEMENT: THE EXPERIENCES OF THE ARTISTS AND THE IMPACT OF THE CULTURE.

Concept: B. A specific artistic movement and its works of art influence later artistic movements.

Focus:

- The evolution of artistic "styles", or ways of seeing.
  Styles of art evolve when artists recognize new problems and seek to develop solutions. Later artists tend to build on these problems and solutions by acting on the influence and experience of artists whose work is familiar to them.
- Examination of a single artistic movement to identify the chains of influence between artists preceding and following the period when that movement flourished.

Study Approaches:

- See previous concepts - sequential study approaches.
- Observe examples in slide and picture form of one or more artist's "field of influence". Look at works by the artist's predecessors, colleagues and followers to determine the effects of a chain of influence in the development of artistic styles. Describe the works and styles of artists who were admired and emulated by the artist in question, then the works and styles of artists who were influenced by her/him.
- See Appendix - Art Criticism. Emphasize the Analysis phase of the critical process for this concept.

Resources:

- Texts

Elsen, A., Purposes of Art.
Feldman, E.B., The Artist.
Cornell, S., Art: A History of Changing Styles.
Cunningham, L. and J. Reich, Culture and Values, Vol. I & II.

- Visuals

Laser Disc - Canadian Art.
Manet - 'Barat the Folies Bergere'.
Monet - 'Gare St. Lazare, 1877'.
Monet - 'Haystacks, 1891'.
Renoir - 'Moulin de la Galette'.
Degas - 'Dancing Class'.
Seurat - 'La Grande Jatte'.
Gauguin - 'Vision After the Sermon'.
van Gogh - 'Church at Auvers'.
Cezanne - 'Provence Landscape'.

Evaluation Approaches:

Discussions, research projects. Look for willingness to participate in class discussions, willingness to propose possible relationships and areas of influence between artists in a given period. Use research projects, student-teacher interviews and class discussions as basis for evaluation.

OBJECTIVE STUDENTS WILL QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT OR SIGNIFICANT TO THEM IN CONTEMPORARY CULTURE.

CONCEPTS

A. Imagery can depict an important local political or social issue.

B. Imagery can depict important aspects of the student's own life.

EVALUATION CRITERIA

A. Students begin to analyze works of art for political or social meaning. They begin to hypothesize about symbolic meanings and suggest interpretations based on knowledge of the artist and the history of the work as well as the pictorial information. They begin to make evaluative comments that judge the effectiveness of works in conveying meaning.

B. Students begin to incorporate symbolic imagery to a greater degree in their own work. They use symbolism to convey important aspects of their personal experiences in their work.

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT IN SIGNIFICANCE TO THEM IN CONTEMPORARY CULTURE.

Concept: A. Imagery can depict an important local political or social issue.

Focus:

- Contemporary and local art works that depict events and concerns of political and social importance within the students' own experiences.
- Look at art works that deal with issues and circumstances familiar to students - posters, photo-journalism, political cartoons, emblems, symbols, insignia.
- Examples of well-known works of art that have deliberate social inferences - Picasso's Guernica, Daumier, David, Delacroix, Gericault, Goya, Segal, Kollwitz, Beckmann, Shahn.

Study Approaches:

- Observe examples in slide and picture form. Involve students in discussions and presentations.
- Research a news item. Depict the issues involved from one or more points of view using a variety of media.
- Develop a logo or advertising campaign for a local, regional, national or international cause. Devise a composition that has symbolic meaning for the people you know best.

cont....

Resources:

- Texts

Elsen, A., Purposes of Art.
Richardson, J., Art: The Way It Is.
Feldman, E.G., Varieties of Visual Experience.
Feldman, E.B., The Artist.

- Visuals

Laser Disc - Sightlines - Alberta Art.
David - 'Oath of the Horatii'.
Degas - 'Absinthe Drinkers'.
Daumier - 'Third Class Carriage'.
Goya - 'Pest House'.
Beckmann - 'Departure'.
Shahn - 'Liberation 1945'.
Kollwitz - 'Vienna is Dying'.
Van Gogh - 'The Potato Eaters'.
Lange - 'Migrant Worker'.

Evaluation Approaches:

Written work, discussions, portfolios. Assess written and spoken ideas that interpret the works of art selected. Look for interpretative comments that demonstrate an understanding of the concept. Also look for evidence of this understanding in compositions and drawings. Use student interviews to determine that the student has applied the concept to written work and compositions.

rade: ART 30 **Division:** UNTERS **Goal Title:** IMPACT OF IMA

Objective: STUDENTS WILL QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT IN SIGNIFICANCE TO THEM IN CONTEMPORARY CULTURE.

Concept: A. Imagery can depict an important local political or social issue.

STUDY APPROACHES: (cont'd)

- Select a twentieth century work of art that depicts ideas related to a cause recognized by students. Conduct a panel discussion in the form of a critical analysis (description, analysis, interpretation and judgment) that explains and debates the significance and effectiveness of the work.
- See Appendix - Art Criticism. Emphasize the Interpretation phase for this concept.

Grade: ART 30 **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT IN SIGNIFICANCE TO THEM IN CONTEMPORARY CULTURE.

Concept: B. Imagery can depict important aspects of the student's own life.

Focus:

- Forms, symbols and imagery that signify the individual student's personality, culture and experience.
- Finding the characteristic individual traits in the work of others, then searching for such traits in the student's own work.
- Developing and emphasizing these traits in both his/her work and the student's, own critical analysis of his/her work.

Study Approaches:

- See prevous concepts - sequential study approaches.
- Make an in-depth analysis of the work of a selected artist, and an in-depth analysis of the student's own work.
- Observe and analyse examples of the work of one artist. Make a study list of the characteristic traits of that artist such as preferred media, subject matter, scale, colors, forms, work-habits, cultural context, historic period, environment, and artistic influences. Make a similar study of the student's own work.

cont....

Resources:

- Texts

  Elsen, A., Purposes of Art.
  Richardson, J., Art: The Way It Is.
  Feldman, E.B., Varieties of Visual Experience.
  Feldman, E.B., The Artist.
  Harris, A. and L. Nochlin, Women Artists 1500-1950.
  Petersen, K. and J.J. Wilson, Women Artists.

- Visuals

  See previous concepts.
  Slides of student's own works.

Evaluation Approaches:

Portfolio, discussions, written work. Look for willingness to apply ideas learned in other Encounters concepts to the student's own work. Use small group discussions and critiques, interviews between student and teacher and thorough analysis in written form as the basis for evaluation.

rade: ART 30 **Division:** OUNTERS **Goal Title:** IMPACT OF IM

Objective: STUDENTS WILL QUESTION SOURCES OF IMAGES THAT ARE PERSONALLY RELEVANT IN SIGNIFICANCE TO THEM IN CONTEMPORARY CULTURE.

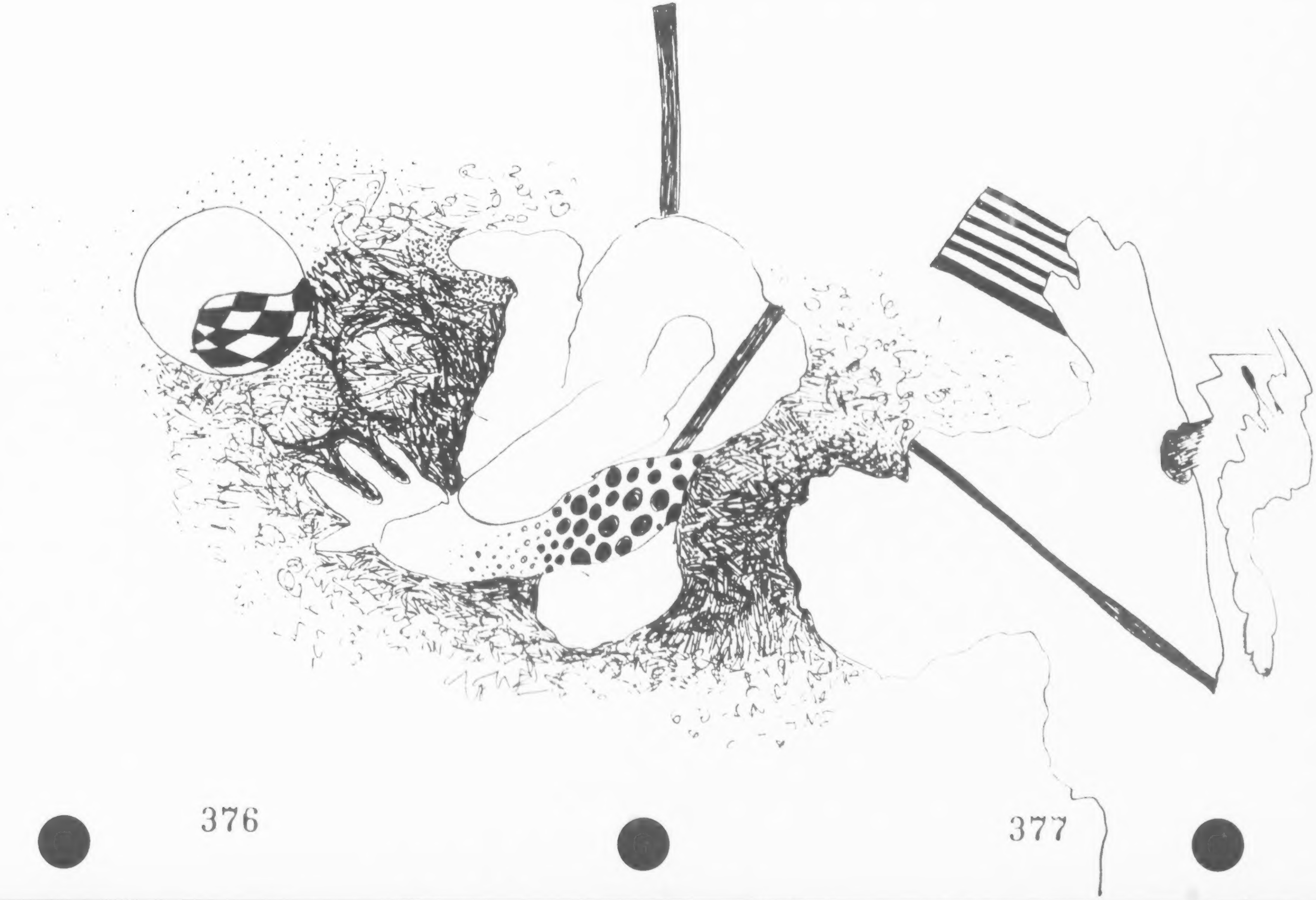
Concept: B. Imagery can depict important aspects of the student's own life.

Study Approaches:

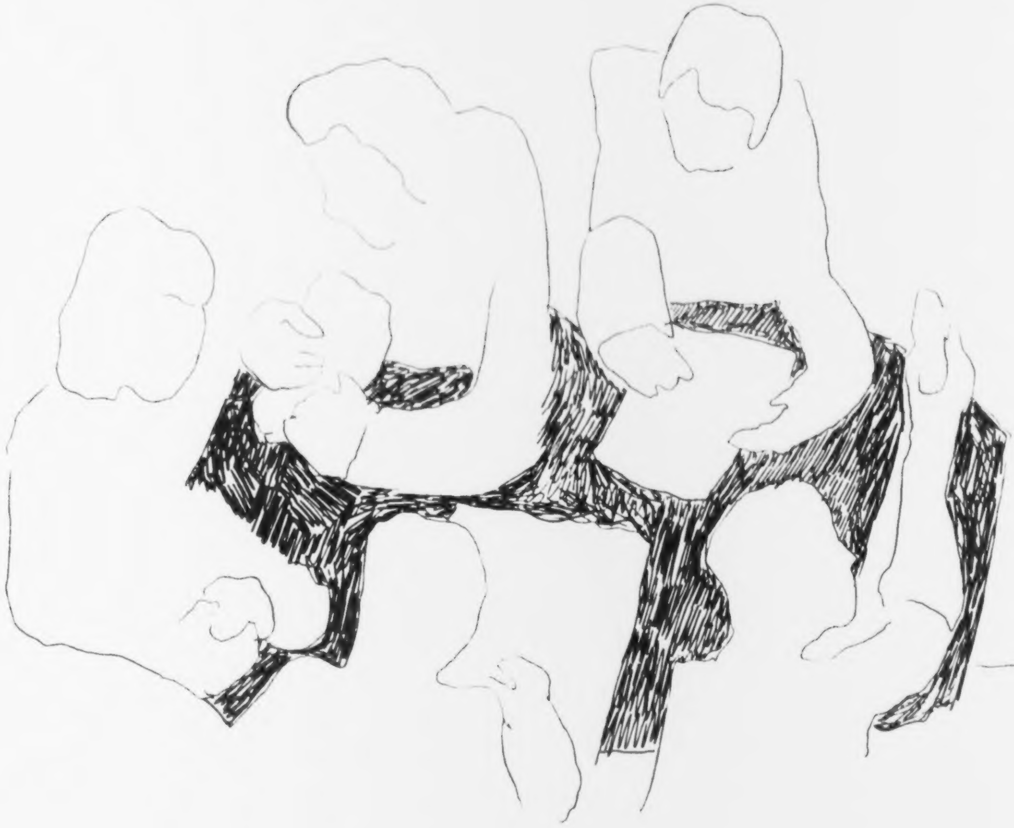
(Portfolio, work-in-progress.) In a written form, draw up a comparative "style-analysis" sheet that compares and contrasts the student's style with that of the selected artist on the basis of as many of the above traits as are applicable. Include in portfolio.

- Develop a series of works in any medium that depicts experiences and issues that have directly affected own life. Draw on both positive and negative experiences. Concentrate on maintaining a theme through symbolism that expresses personal artistic vision. Provide an autobiographical essay to accompany this series, as if announcing a show of your works at a local gallery.

- See Appendix - Art Criticism. Emphasize the Interpretation and Description phases for this concept.



APPENDICES



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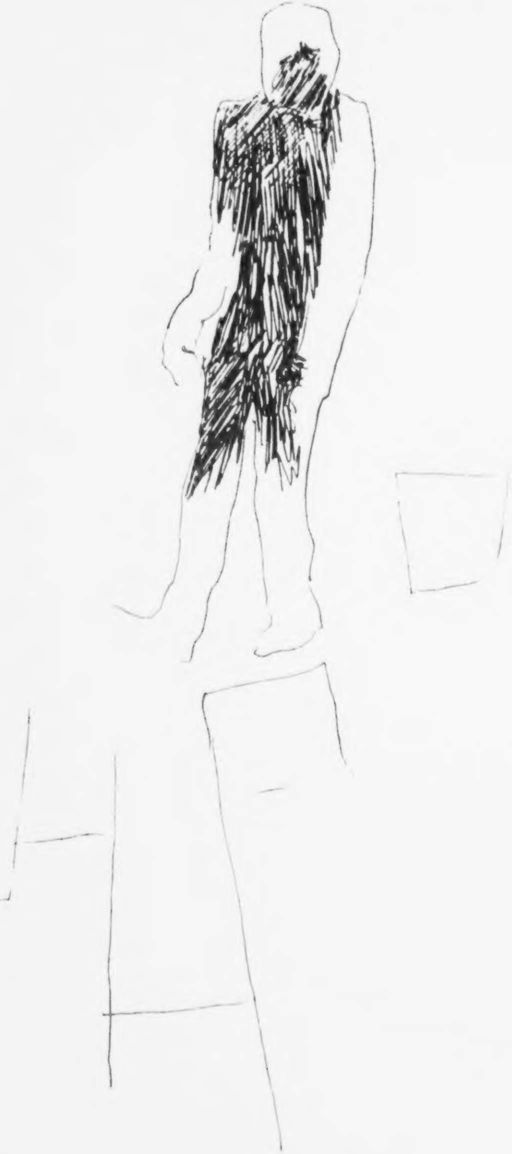

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Appendix A — Developmental Characteristics of Students

Artistic development is an important aspect of the developmental profile of an adolescent student. This guide was planned with consideration of the general characteristics of students aged 15 to 18 with regard to themselves, their peers and their art-making. The developmental profile of a high school student is reflected in the choices the curriculum developers made: the emphases on certain subject matter, concepts about art and study approaches at the 10, 20, and 30 levels are designed to match the interests and needs of students in this age category.

The early adolescent years are characterized by a growing reliance on self and peers, and a desire for independence from parents and teachers. Peers become a source of behavior standards, and their influence intensifies throughout the senior high school years. The student is developing a self-concept, and thus becomes more critical of himself or herself and others. At the same time, the student becomes more aware of, and worried about, the opinions of others, particularly peers.

This concern for the approval of peers and desire for independence from adult authority extends to the high school grades. Strong tendencies to conformity observed in junior high school students are modified in high school by a concern with the development of a personal identity and concern for social acceptance. In art class, these characteristics are seen in students' desire to make their own decisions in the planning of projects, selection of subject matter and the desire to receive the admiration of others for their artistic endeavors. In the curriculum, such characteristics are acknowledged by the objectives that are directed toward progressing student autonomy in developing and solving design and drawing problems over the three grades.

Independent judgement is emerging, and with it, strong opinions and beliefs. In art, this is seen as an interest in subject matter that depicts important personal, social and moral issues. Later in high school art, students wish to develop a personal style that reflects their individual identity, and they try out many different styles of artists they admire in an effort to express their own persona. The objectives of the curriculum aim toward a gradual discovery of personal style through the three grades. Certain objectives also suggest a subject matter focus on current concerns and issues, both global and local, about which students have strong opinions and interests.

Students' thinking skills are developed to an almost-adult level and they are capable of more analytical, abstract and complex reasoning. They can make finer conceptual distinctions and are thus able to handle more complex concepts about art criticism, appreciation and design abstractions. Students become more able to argue a point of view and use exact language in discussions. They seek several solutions to a problem. In the curriculum, these traits are enhanced by objectives that work toward an increased, more specific vocabulary of art terms and concepts. These characteristics are also reflected in the increment of critical skills described in Drawings and Compositions objectives. Concepts at the 10, 20, and

cont....

DEVELOPMENTAL CHARACTERISTICS OF STUDENTS (cont....)

30 levels are also more complex: they combine groups of art ideas and afford opportunities for individual interpretation by students.

Students at the high school level are concerned with career choices and the future. They begin to consider the possibility of choosing art as a vocation and thus begin to reflect on their own abilities in relation to others. If they are planning a career in art, they begin to be concerned about the requirements of art programs at post-secondary institutions. Further, they become more capable of autonomous decision-making about their projects and interests within the art field. They also become more capable of long-term planning and persevering through a series of steps or projects to reach a stated goal. In the curriculum, these developments are dealt with in several ways. Opportunities are given for students to develop portfolios and participate in large group critiques where their work is compared to that of fellow students and practising artists. Concepts and objectives have been defined that allow students gradually to attain self-planning of their projects in consultation with the teacher, by the 30 level. Study approaches have been devised that allow the open-ended assignments and exercises that make such work situations possible.

The fine motor skills of high school students have developed to an almost-adult level. The curriculum accounts for this by including experiences in a wide variety of media. Most students at this level can be expected to master complex technical methods to a level of skill that will allow them to express their art ideas clearly and with satisfaction in their own performance.

High school students' growing interest in abstract, hypothetical, futuristic and remote ideas is also enhanced by the content and structure of curriculum objectives. Themes have been included that allow students to express their personal views through their art work and discussions. The emphasis in Art 20 and Art 30 particularly is on problem-seeking as well as problem-solving, to take advantage of the high school students' growing independence and ability to analyse and propose solutions.

The guide writers in their development of the section "Developmental Characteristics of Students" acknowledge the following writers and their works:

The Association of Supervision and Curriculum Development, Developmental Characteristics of Children and Youth. (Chart), 1975.

Chapman, L. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc. 1978.

Linderman, E. Teaching Secondary School Art, 2nd Edition Dubuque, Iowa: Wm. C. Brown Publishing Company, 1980.

Appendix B — Special Students

This curriculum guide has been designed to meet the needs of average senior high school students throughout Alberta. Although children with severe handicaps will probably not attend regular classes, it is not unusual for teachers to find students with special needs included in their classes, and adaptations of the curriculum will be required. Several categories of special students are considered in this section: the gifted, academic-occupational, mentally handicapped, learning disabled, emotionally disturbed and physically handicapped. Students with extreme social, economic or cultural differences may also require special considerations. All these students require a more individualized approach, which necessarily involves additional planning and resources. The special benefits they all can acquire from satisfying art experiences are important to their complete development. Art can provide essential support for those students whose progress is delayed, and a challenge for those whose abilities are advanced.

An initial assessment of ability is important with any type of special student, since a wide range of art abilities exists even within the exceptional categories. By obtaining a clear picture of the particular abilities of the student, the teacher can establish a basis for planning appropriate activities for the student as well as for assessing the student's progress. Teachers of special students are advised to consult with specialists and other teachers who work with those students to determine the most effective methods of dealing with their needs.

Gifted Students

Encouraging the special abilities of the gifted student is as important in art as it is in other subjects. Society requires not only talented artists and designers, but also leaders who recognize the contribution that the arts make to society. Two kinds of giftedness can be present in a regular senior high school art class: so-called "academically" gifted students who excel in the sciences, social studies, mathematics and language arts, and artistically gifted students. Gifted students frequently belong to both of these groups, and both groups require extra planning to enhance their advanced abilities.

Students gifted in art generally exhibit some or all of the following traits: acute observation skills, a vivid memory, a good imagination, openness to new experience, taking art seriously, deriving satisfaction from their art work, persistence with ideas and task completion, unusual dexterity, exceptional color sense, symbolic sensitivity, executive drawing ability, ability to generate a number of solutions to artistic problems, and over-normal aesthetic judgement.

Gifted students often need to be challenged to expand their learning through new and different experiences rather than just more or extended versions of the activities encountered by their classmates. More complex, challenging artistic problems, more opportunities for independent research, experimentation and historical and critical investigation can be offered to both academically and artistically gifted students who excel in the regular art program. For

cont....

Gifted Students (cont...)

example, microprocessors and computers provide challenges for such students in other aspects of the school program and can be applied to some aspects of visual problem-solving in art through programs for creating graphics and devising and analysing patterns. Such students require many opportunities to work independently, to find problems of their own as well as to solve complex problems. They need time and opportunities to delve more deeply into background information, techniques and processes, and Encounters concepts.

Academic — Occupational/Mentally Handicapped/Learning Disabled Students

Art students in these categories may require more time, simpler tasks broken down into shorter modules, activities which require shorter periods of concentration and, wherever possible, activities that can be completed in one class period. Expectations should be realistically tailored to the particular traits, work habits and abilities of the student. As students gain competence and confidence with simple tasks, expectations can gradually be increased. Negative experiences should be minimized, and teachers should emphasize and capitalize on successes achieved by these students.

Visually Impaired Students

Visual perceptual difficulties can occur to varying degrees and can make it hard for students to achieve satisfaction in their work. They may lack discrimination of images and their environment through partial blindness or color weakness, which is sometimes found in male students. Teachers who recognize these problems in students can encourage those students to emphasize other senses, such as the tactile and rhythmic. They can also be encouraged to spend extra time working to develop compensating mechanisms with tonal discrimination if color weakness is not too severe.

Emotionally Handicapped Students

Professional consultation is essential for effective teaching of those students who require different approaches than those students with other learning difficulties. Art activities need to be carefully planned to help students cope with frustration, withdrawal, lack of organization and persistence, and destructive behavior that they sometimes exhibit. Activity planning should consider the need for social development, positive experiences and immediate successes.

Physically Disabled Students

Each student in this category will probably be a specific case with its own set of challenges. Teachers should be alert to the degree of fine motor co-ordination possible, and physical mobility and strength in existence. Assignments, choice of media, and tasks can then be selected accordingly.

Students with Social and Cultural Differences

It is important to nurture positive attitudes toward individuals and groups that may be considered "different" from the main class group. This is best achieved by recognizing the cultural uniqueness and expression of these groups, and by exposing all students to a wide range of art styles and forms that illustrate cultural diversity.

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The guide writers in their development of the section "Special Students" acknowledge the following writers and their works:

Uhlin, D.	Art for Exceptional Children, 2nd Edition Dubuque, Iowa: Wm. C. Brown Publishing Company, 1979.
Lark-Horovitz, B., Lewis, H. and Luca, M.	Understanding Children's Art for Better Teaching Columbus, Ohio: C.E. Merrill Books, 1967.
Gaitskell, C.D. and Hurwitz, A.	Children and Their Art New York: Harcourt, Brace and World, Inc. 1970.

Note: Carousel is a group dedicated to the belief that the arts have an important part to play in the lives of those with physical disabilities, perceptual or mental handicaps, psychological or emotional problems, economic or social disadvantages. $5.00 membership fee - Box 342, Postal Station P, Toronto, Ontario.

Appendix C — Evaluation

EVALUATION

Clearly stated methods of evaluation are an advantage to the art teacher. They help the teacher justify the adequacy of the program, give clear guidelines to students about their performance, allow administrators to see the way the program functions and allow parents to understand the criteria for assessment of their child's progress.

The development of a concept-based, sequential program facilitates evaluation of learning in art. Evaluation centres around the assessment of the students' progress in relation to stated objectives. The students' learning is being evaluated rather than the art product, and while the product often contains evidence of learning, it is important to assess the actual achievement demonstrated by the product. Evaluation criteria and approaches as provided with the objectives and concept statements in this guide should help teachers to make assessments on the basis of stated objectives. They provide strategies for both formative and summative evaluation.

Formative evaluation assesses the value of the process of learning in art as well as the product. It is ongoing, and allows the teacher to evaluate student performance while learning takes place, give immediate feedback and note weaknesses and strengths before the final, or summative evaluation takes place. Discussions with individuals and groups while the lesson is in progress allow this process to occur while the students have oppotunities to utilize suggestions.

Summative evaluation reports on the outcome of the learning process and should take into account information gathered in the formative process. Summative evaluation should also result in feedback to the student, and should be done as consistently and systematically as possible.

The forms of evaluation mentioned here will help to convey the impression that progress in art depends on the students learning experience rather than innate ability and that it is possible to evaluate art in a systematic way. They are most effective when a range of methods are used and when a substantial amount of evaluative information is available for every student. The essential element in effective evaluation is the clear definition of objectives and establishment of criteria. Students should understand the terms of such criteria and the reasons for activities so they know what is expected.

This curriculum guide states general goals for the program, objectives for each level in three divisions, and provides specific evaluative criteria and approaches for each objective and concept. Teachers should evaluate student progress on the basis of the goals and objectives through the concepts being presented. The student's development over time and previous art experience should be taken into consideration.

Suggested Methods of Evaluation

1. **Portfolios:** These are examples of student work selected over the length of the term or period of evaluation. The teacher can examine work for progression in the application of art concepts, the refinement of expressive skills and the expansion of subject matter.

   High school students planning to study art in post-secondary institutions should prepare portfolios of their high school art work. Such portfolios should include examples of drawings, compositions and three-dimensional works (in slide or photograph form). A range of media and scale of works is desirable, and early-to-late examples may also add to the effectiveness of the portfolio presentation. Clear labelling and dating of works is important. A neat, organized and professional presentation gives the best impression. Teachers can encourage students to write to admissions officers or department heads at the schools they wish to attend, for specific portfolio entrance requirements.

2. **Anecdotal Records:** Teachers may keep charts, checklists, brief notes about students' work habits, attitudes, understanding, contribution to discussions, and application of information. Such observational notes are valuable formative evaluation tools.

   Notebooks containing anecdotal records should have separate pages for each student. Entries should include the date of observation, brief descriptions of observation, and a teacher's comment. Anecdotal records are not effective unless they are kept on a consistent basis throughout the term. They are particularly useful if students are working on individualized programs and assignments and discussions are completed in a random schedule.

3. **Written Assignments and Oral Presentations:**
   This program contains many instances where these forms of evaluation of learning are appropriate. Discussion and research skills are an important part of the program. Language is important to learning about art, and a well-developed art vocabulary is important to art appreciation. These aspects of the program are best assessed through verbal means, and teachers should not hesitate to use them merely because they are not traditionally held as art evaluation methods.

4. **Tests:** Written tests, quizzes, and recognition tests are appropriate for many of the concepts described in this guide. They provide useful summative evaluation information, particularly where processes of art-making or vocabulary are involved. Aspects of Encounters lend themselves well to written tests following presentations and discussions.

The guide writers in their development of the section "Evaluation" acknowledge the following writers and their works:

Eisner, E. Educating Artistic Vision. New York: Macmillan, 1972.

Chapman, L. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc. 1978.

Sample Evaluation Tools

Forms like this can be developed by the teacher to assess student performance on individual assignments. Copies can be duplicated and students can receive them when work is returned after grading. Copies can also be kept by the teacher for reference when term grades are being prepared. The forms can then be discussed point-by-point with students.

A. Checklist Type

ART 20 - PORTFOLIO EVALUATION - UNIT 3

Name: ________________ Class: _________ Date: ______________

Requirements of Assignment

____ Included all required examples of work. (Missing? ____).
Comment:

____ Work is signed, dated, presented according to requirements.
Comment:

____ Subject matter rendered in a variety of media, techniques.
Comment:

Growth

____ Work shows growth in skill and confidence over period of assignment.
Comment:

____ Is finding own ideas for drawing expressing subject matter.
Comment:

____ Uses media effectively.
Comment:

____ Refines, modifies ideas to suit medium, problem.
Comment:

Summary Assessment

B. Anecdotal Record Type

(Keep on file to assist with grade assignment, discussion with student.)

ART 20 - OBSERVATION RECORD -
CRITIQUE PARTICIPATION

Name: ____________________ Date: ______________

Class: ____________

Student X used 3 terms of correct vocabulary to describe elements of design. Used 2 terms to describe media. Made several comments that reflected understanding of the concept of positive and negative space. Referred to other work by the same artist. Used positive descriptive comments when referring to classmate Y's paintings. Had prepared questions to ask of fellow student. Needs to develop more confidence in describing own work. Made comments that compared and contrasted like works of art. Showed some interest in making interpretive statements about others' work.

C. Teacher-Student Interview Type

This example is planned to assess student interest and performance in the sample unit Art 20 - Drawings, that requires students to explore their personal style in conjunction with some styles of modern art expression. The sheet will be filled out by the teacher as the interview progress. An audio tape could also be used to record student responses. A similar questionnaire could be included as a concluding assignment for the student to complete at the end of the unit.

INTERVIEW SCHEDULE - UNIT II ART 20

Name: ________________ Class: _________ Date: ______________

1. What made you select the style to emulate in the first assignment? Response:

2. How did you choose a subject? Response:

3. Did you know what effects you wished to achieve before you started working? What were they? Response:

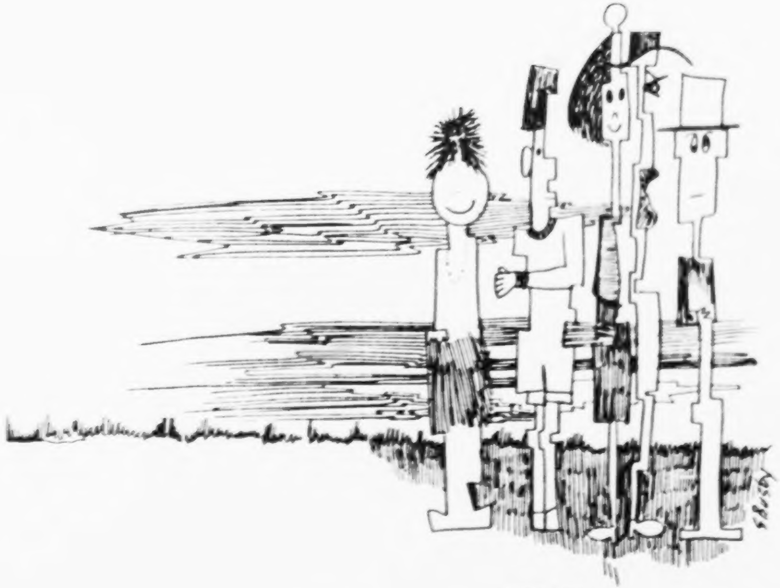
4. Describe the most effective part of your project? The least effective? Response:

5. Point out two or three places where you think your own personal style characteristics show up. Describe them.
   Response:

6. What was the most valuable part of the project?
   Response:

7. Would you like to do something like this again?
   Response:

8. Are you satisfied with the job you have done?
   Response:



Appendix D — Art Criticism

This guide contains many references to works of art which can be used to illustrate aspects of composition, the ways artists use techniques, develop themes, or describe subject matter. Perceiving and responding to visual forms for any of these purposes helps students understand the ways images communicate ideas and how these ideas apply to their own artistic expression is only one way to use art works in the classroom. It is important to provide students with opportunities to make in-depth analyses of works of various kinds, their own and others.

The difference between personal preference and critical judgement is a difficult concept to convey to students. The organization of objectives in this program that deal specifically with the critical processes has been deliberately ordered to allow for gradual growth of descriptive skills before analytical, interpretive or judgemental processes are employed. Also, self-consciousness in high school students has been taken into account and the processes focus first on the student's own work in consultation with the teacher, moving gradually to more public discussions of class members' works and group discussions about examples from the world of art.

Although there are many approaches to critical judgement of art works, one of the most systematic is that described by Edmund B. Feldman. Feldman's four part approach is loosely followed by the sequence of objectives and concepts in this program that deal with art criticism through the grades. This system could be used to analyse a work of art by a student, a reproduction or a slide, or an actual work. One advantage of Feldman's inductive approach is that the judgement based on personal preference is delayed until students have processed as much visual information as possible.

Description is the first stage of Feldman's approach. The students describe every aspect of the work of art that they can identify: subject matter, design features, medium and techniques, dimensions, surface qualities, etc. They must examine every detail and attempt objectivity in their description.

The second stage is called **Analysis** . It requires that students discuss the relationships between the parts of the work and describe its overall qualities. Comparative sizes, shapes, color areas, emphasis, etc. are the focus of this aspect of the critical process.

Interpretation is the third stage of the process. A single solution is not called for here, rather students should be encouraged to propose several different explanations. The possibility of various interpretations of the meaning of a work of art should be understood by students.

The fourth stage, **Judgement** should be based on as much information about the work as can be collected. The frame of reference developed in the first phases of Feldman's process can then be used to make an informed critical judgement, which may or may not coincide with the student's personal preference.

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Art Criticism (cont....)

The advantages of Feldman's process are that it can be applied to a wide range of art forms and used for teacher-student interviews about the student's own work as well as class discussions about works of art presented by the teacher. It provides a systematic approach that can become a habit for students - one that they can use in their encounters with art outside of the classroom as well.

Feldman's inductive approach is only one of many ways of coming to terms with familiar and unfamiliar art works. There are many frameworks for analysing art works. Some others are described in the references listed below.

However, almost all approaches to appreciating works of art require the viewer to pass through a series of stages of knowing and understanding their visual experience. First, the obvious and then the subtle qualities of the work are discovered: basic properties, symbols, associations and contexts are registered. Next, the feelings conveyed are interpreted through vocabulary: suggestions are made as to the meaning, organization and content of the work. Finally, a conclusion or judgement is reached as to the significance, value, usefulness or accuracy of the message conveyed. The abundance and variety of visual imagery available to students today makes it important that they gain some knowledge (vocabulary, art concepts) and tools (skills of appreciation and criticism) that will allow them to manage the steady supply of visual information in an informed and discriminating manner.

The guide writers in the development of the section "Art Criticism" acknowledge the following writers and their works:

Feldman, E.B.	Becoming Human Through Art Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1970.
	Varieties of Visual Experience Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1972.
Chapman, L.	Approaches to Art in Education New York: Harcourt Brace Jovanovich, Inc. 1978.
Hurwitz, A. and Madeja, S.	The Joyous Vision: Source Book Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1977.
Lanier, V.	The Arts We See: A Simplified Introduction to the Visual Arts New York: Columbia University Teachers College Press, 1982.